LONGINUS's ON THE SUBLIME

H. NEWMAN M.A

BOOKLAND

LAHORE

Students' Companion Series

LONGINUS'S ON THE SUBLIME

Edited with Introduction, Text and Notes Etc.

Edited by
H. NEWMAN, M.A.

Rupees Twelve Only

BOOKLAND
Publishers—Booksellers
17-Urdu Bazar—Lahore

Printed by Mirza Mohammmad Sadiq at the Ripon Press Ltd., 4, Lake Road, Lahore, and Published by Tahir Khurshid Soofi for Bookland, 17, Urdu Bazar, Lahore.

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1

LONGINUS AS A CRITIC
OR
LONGINUS AS A ROMANTIC CRITIC
OR
LONGINUS AND CLASSICAL CRITICISM
OR
LONGINUS AS A MODERN CRITIC
OR
LONGINUS AND SUBLIMITY IN LITERATURE

Introductory :

Few critics are there in the history of literary criticism, who have blended in their works various trends, and have given a very fair display of their varegated learning Longinus is such a critic in whom we can trace a very brilliant display of various trends. There is a brilliant fusion of a classical as well as of a romantic critic in him. On the one hand, Longinus has shown classical adherence in the criticism, and on the other he has traced enigmatic possibilites of the flights of a romantic critic. Critics of outstanding repute have unanimously called him to be *the first romantic critic.* Equally, he has been called a great *classical critic.* Actually, it is his conception of the Sublime, which has made him a top-ranking critic. His specific definition of the various sources of the Sublime, his bifurcating and discriminating probing into what is Sublime and what is not is, of course, a thing of an appreciable thing. His exploration of the quality of 'Transport' in literature was atonce a very unique thing, which later on, with lake school of poets got an extremely upper hand, and which remained triumphantly dominant for a long span of years in the history of English criticism. On account of his conception of inspiration and ecstasy, and his approach to the persuasive nature of literature, Longinus has been called *the first great romantic critic.* David Daiches has found in his criticism all the essential ingredients of a romantic critic. He has traced in his criticism *impressive thought and passion* which go to make a great romantic criticism.

> "*Longinus's* interest", remarks David Daiches, "for us in our endeavour to classify some of the more important answers which critics have given to the question concerning the nature and value of literature is that he answers this ques-

tion by identifying those qualities in an author (impressive thought and passion), that quality in the work (sublimity) and that effect on the reader (excitement, transport, ecstasy) which indicate greatness in litetrature".

M. R. Abrams in his book "The Mirror and the Lamp" at page 73 has also stressed the same point that in Longinus it is the lurking tendency of a romantic critic, which is to be traced most frequently everywhere. His good method of dealing with his subject and his strong inclination towards it—both go a long way to ascertain that Longinus was a romantic critic. 'His reliance," remarks M. R. Abrams :

> "on ecstasy instead of analysis as the criterion of excellence anticipated the substitution of taste and sensibillity for the analytic and judicial procedure of earlier criticism."

Alexander Pope in his *Essay on Criticism* has eulogised Longinus for his high gifts of a great critic. Alexander Pope has traced in his a glaring touch of practicability. His criticism opens up new avenues of applied criticism. The following lines in verse from Alexander Pope's "*Eassy on Criticism*" will naturally reveal his important position as a critic in the hiaerchy of literary Critics ;

> *Thee bold Longinus' all the Nine inspire*
> *And bl ss their critic with a Poet's fire,*
> *An ardent judge, who zeolous in his trust,*
> *With warmth gives sentence, y t is always just,*
> *Whose own example strengthens all his laws;*
> *And is himself that great Sublim he draws.*

Prof. Saintsbury has also traced a very high heritage of a romantic critic in him.

> "Yet he stands," remarks Prof. Saintsbury, "alone, we must skip fifteen hundered years and come to Coleridge before we meet any critic (entirely of his class, yet free from some of his limitations. His work remains towering among all other works of the class, the work of a critic at once Promethean and Epimethean in his kind learning by the mistake of all that had gone before, and presaging, with instinctive genius, much that was not to come centuries after."3
>
> (Vol. I, p 174, (A History of Criticism).

R. A. Scott James has found *romantic as well classical* qualities in him. If on the one hand, views R. A. Scott James, Longinus enacted rules and regulations for the romantic flights, on the other, he imposed the classical adherence on criticism. "..Whilst he (Longuins) pointed," remarks R. A. Scott James,

> The way to the storm and fury of the romantic movement, he himself, with singular critical judgment, set up the danger-posts, and re-imposed the classic discipline. Though he was the first critic to proclaim the efficacy of inspiration, he did

not think that beauty comes like a wind from heaven to fill the sails of the poet's ship and drive it without effort across the sea.

R. A. Scott James : The making of Literature, pp. 87-88.

But it is a decided fact that in Longinus's work there is a unique restraint of a classical and romantic critic. Many a critic has pleaded this fact with a greater stress. However, J. W. H. Atkins, in his "Literary Criticism in Antiquity", Vol. II, pp. 251-52 has beautifully put this fact in this way,

> "Like Aristotle, for instance, he (Longinus) based his theories on existing Greek literature; he likewise aimed at a rational explanation of literary phenomena: and his methods of theorising are analytic, inductive, psychological and his orical. On the other hand, he is spiritually the antithesis of Aristotle; for nothing could be farther removed from the cold intellectualism of Aristotle than the impassioned and suggestive teaching of Longinus. And in this respect he is reminiscent and Plato for whom he betrays every where the warmest admiration. Platonic affinities in short, are seen in his use of the imaginative reason as well as his idealism and enthusiasm."

In fact, the contribution of Longinus towards the growth of criticism was immense. Few critics would have contributed so richly and so solidly towards the future promotion of criticism as Longinus did. Gibbon, the well-known great historian in his Journal speak of the great contribution of Longinus.

> "I was acquinted only with two ways of criticising a beautiful passage, the one to show by an exact anatomy of it, the distinct beauties of it and whence they spring; the other an idle exclamanation or general encomium, which leaves nothing behind it. Longinus has shown me that there is a third. He tell me his own fellings upon reading it, and tells them with such energy that he communicates them."

Indeed it was Longinus who gave a new guidance and direction to criticism. Abrams remarks in this connection,

> "The consonance of his treatise with the familiar romantic tradition is the reason why many latter day students of criticism who find Aristotle schematic, Horace wordly, and the rhetoricians trivial, respond to Longinus as animating and 'modern." 6 (M.R. Abrams "The Mirror and the Lamp", p. 74).

All the above inumerated critical verdicts safely ascertain that Longinus was one of the greatest critics of antiquity, who anticipated romantic trends in criticism before long. He chiefly dwelt upon the persuasive quality in literature. The quality of '*transport*'

was greatly emphasized by him. Passion and thoughts paved the preamble of his critical theories. On the one hand, he showed adherence to classical rules, on the other, he proved himself to be a romantic critic.

AN ASSESSMENT OF LONGINUS AS A CRITIC :

Undoubtedly, Longinus was a great critic. His contribution towards the growth of criticism can never be denied. His adoption of a new method of criticism, his search of aesthetic pleasure, his search of transport or sublime, his romantic lurking are some of his great contributions to criticism. Let us consider these, in main, in two forms :

1 Longinus as the first Romantic Critic.

2 Longinus as the first Modern Critic.

1LONGINUS AS THE FIRST ROMANTIC CRITIC :

Romant'c criticism lays stress on the following things :

1 insistence on passion,
2 Stress on ecstasy,
3 Emphasis on transport,
4 Abundance of imagination,
5 Excess of intensity and,
6 Surplusage of exaltation.

Classical criticism lays stress on the following things :

1 Insistence on reason,
2 Stress on rational pleasure,
3 Emphasis on dried and arid mental pleasure,
4 Abundance of intellect,
5 Excess of rules and regulations (artistic form), and
6 Surplusage of pragmatic or ethical standpoint.

Longinus was the first romantic critic in the sense that he stressed on passion, ecstasy, transport, imagination, intensity and exaltation. All the romantic critics have repeatedly emphasized upon all such points in their criticism. In Longinus, all the romantic traits can very easily be traced. Longinus stressed on the "*Aesthetic Criticism*" which was paramountly adhered by the romantic critics. Actually, during the classical period, in Greek and Roman criticism, a work of art was judged by the canons of set critical rules. Longinus could not adhere to all such traditional and classical rules. He revolted agains all such set rules. His advocacy for "the quality of transport or ecstasy" is the greatest proof of his being a romantie critic. Prof. Saintsbury calls,

Longinus 'the first romantic critic' because of his too much emphasis on imagination, ecstasy, and transport. To quote his own words "Longinus has marked out grounds of criticism very far from those of the ancient period generally, further still from those which were occupied by any critic (except Dante) of the Middle Ages and the classical revival, and close to, if not in all cases overlapping the territory of the modern remantic criticism itself."

(Prof. Saintsbury, "A History of Criticism," Vol I, p. 172):

2 Second thing about Longinus, which makes him a romantic critic, is his enthusiasm towards other artistic forms like style, use of metaphors etc. Like a romantic critic, he could not adhere very rigidly to the set rules of criticism. Of literary embellishment he spoke very variedly and fondly. He spoke about the proper selection of words and materials. Harmonious composition, he regarded as one of the methods of achieving sublime. Imitation, amplification and imagery were other devices, with the help of which sublime can be achieved. In this way, Longinus was very much enthusiastic about the style. He strongly stressed.

> "That mere compliance with law, mere fulfilment of the requirements of the stop-watch and the hundredth-of-an-inch rule, will not suffice,"

It was his paramount assertion that sublime can never be achieved through external force like the set rules and regulations of criticism. He strongly maintained that it is the heart and the mind of a man, from where the sublimity will spring. People who think that through classical adherence in form and taste, we can achieve sublimity, are wrong, according to Longinus. He repeatedly warned that unless there is imitation of the highest order, which is not possible without the nobility of mind and soul, there can be no sublime. He also asked that the high feelings are of absolutely noble imprint of mind. Imagery and amplification, be regarded as of greater value and triumphantly upheld that it is on account of these two things that the rare sublime can he gained. It is only through imitation, amplification and imagery that sublime can be achieved and once the sublime is achieved, there can be in excess '*ecstasy or transport.*" Really, it is Longinus's "ecstasy or transport," which enchanted Gibbon. Gibbon's well-known remark in a very laudatory vein runs in this way :

> "Till now," remarks Gibbon ; "I was acquainted only with two ways of criticising a beautiful passage, the one to show by an exact anatomy of it the distinct beauties of it and whence they sprung; the other an idle explanation or a general encomium, which leaves nothing behind it. Longinus has shown me that there is a third. He tells me his own feelings upon reading it, and tells them with such energy that he communicates them."

This eulogy of Gibbon towards Longinus has inspired David Daiches to comment in his well-known book,

> "Critical Approches to Literature," '. . . .this is not accurate, Longinus does not merely tell his own feelings upon reading it'; he discusses the proper equipment of the writer and the necessary qualities in the work for producing on the reader, the effect of ecstasy or transport. Though introspection is involved in discovering the effect, and though the ultimate test and value of the literature lie in its producting this effect. Longinus is far from reducing criticism to impressionistic confession.

David Daiches further says that

> "Longinus for all his insistence on the importance of the reader's response is not a mere impressionist who judges literature in purely autobiographical terms. He insists that it takes much experience of literature to respond to it properly—judgment of literature is the final fruit of ripe experience,'—and he is concerned to distinguish those elements of style and structure which contribute to the effect of sublimity."

3. Thirdly, Longinus is a romantic critic because unlike classical tradition, he emphasised upon the use of 'Metaphors'. Since he was having a romantic vein, he could not deny using metaphors, which greatly give an accurate aid to the promotion of everybody's romantic temper. Rhys Roberts has remarked in this connection,

> "He is subjective rather than objective. He is an enthusiast rather than an analyist. He is better fitted to fire the young than to convince the maturely sceptical. He speaks rather of 'transport or inspiration' than of 'purgation or universal.'

Abrams has likewise regarded him to be "the first romantic critic." He remarks,

> "the consonance of his treatise with the familiar romantic tradition is the reason why many latter-day students of criticism who find Aristotle schematic, Horace worldly, and rhetoricians trivial, respond to Longinus as animating and modern."

Prof. Saintsbury has traced many qualities of being a romantic critic in Longinus According to him, Longinus was the first critic of romantic temper. He trace of ecstasy or transport was a unique thing. His emphasis on the vital part of imagination was a new research. His understanding of the vital importance of high thinking and high feeling was entirely depending on his romantic lurking.

"Yet he stands alone," observes Prof. George Saintsbury. "We must skip fifteen hundred years and come to Goleridge before we meet any critic entirely of his class, yet free from some of his limitations ..His work remains towering among all other works of the class, the work of a critic at once Promethean and Epimethean in his kind, learning by the mistakes of all that had gone before, and presaging, with instinctive genius, much that was not to come centuries after."

(George Saintsbury : "A History of Criticism." Vol. I, p. 174) J. W. H. Atkins in his book Literary Criticism in Antiquity (Vol. II, pp. 251-52.) writes that Longinus maintained balance between romantic temper and classical and technical excellence of art. On the one hand, he recognized well the power of *impassioned heart.*' On the other, he maintained artistic balance. How relevantly he has remarked,

"Like Aristotle, for instance, Longinus based his theories on existing Greek literature; he likewise aimed at a rational explanation of literary phenomena; and his methods of theorising are analytic, inductive, psychological, and historical. On the other hand, he is spiritually the antithesis of Aristotle; for nothing could be further removed from the cold intellectualism of Aristotle than the impassioned and suggestive teaching of Longinus. And in this respect he is reminiscent of Plato for whom he betrays everywhere the warmest admiration. Platonic affinities, in short, are seen his use of the imaginative reason as well as his idealism and enthusiasm."

4 But it does not mean that Longinus is entirely a romantic critic. As has already been mentioned that in Longinus there is a subtle display of *a unique fusion of romanticism and classicism.* He combined romanticism with

"What is sanest in classicism "Whilst he (Longinus) pointed the way to the storm and fury of the romantic movement, he himself, with singular critical judgment, set up the danger posts, and re-imposed the classic discipline. Though he was the first critic to proclaim the efficacy of inspiration, he did not think that Beauty comes like a wind from heaven to fill the sails of the poet's ship and drive it without effort across the sea."

(R. A. Scott James, "The Making of Literature," pp. 87-88)

5 Like all other romantic critics Longinus believed in the triumph of imagination and passion. He urged that subtle display of passion is of absolute importance. He relied upon the powers of imagination and passion. He regarded that the passions are not always beastly, base or mean and that they cannot germinate anything original. On the other hand, he regarded that the imagination,

passion and emotions, one can transport his readers into the world of extreme ecstasy. He can take his readers imaginatively into the regions of extremely heavenly felicities. Through imagination, he can taste the flavour of heavenly ambroisa. So he strongly argued that

> "There is no tone so lofty as that of genuine passion, in its right place, when it bursts out in a wild gust of mad enthusiasm and as it were fills the speaker's words with frenzy."

Rhys Roberts makes a comparison with Plato and Aristotle and points out how Longinus reserves his place.

> "The author (Longinus) resembles," remarks Rhys Roberts, "Plato more nearly than he resembles Aristotle. He breathes the spirit of 'Ion' rather than of the Poetics. He is subjective rather than objective. He is an enthusiast rather than analyst. He is better lifted to fire the young than to convince the maturely sceptical. He speaks rather of 'transport of inspiration' than of 'purgation' or 'universal.' He was not a man of deep and penetrating intellect like Aristotle, he was nevertheless a critic of keen artistic sensibilites. Our author's chief aim is aesthetic rather than scientific."

LONGINUS AS THE FIRST MODERN CRITIC :

Longinus has rightly been called "the first modern critic." Actually, in the modern criticism all those things upon which Longinus stressed especially, are still having their extreme sway. Born so early in ancient Greece he pronounced of two things in main, which are getting their permanence in the modern criticism. The first thing of vital note is '*Ecstasy or Transport*. The second thing of vital importance, upon which Longinus emphasised and which is rather exercising a considerable influence in forming the modern criticism is '*impressive thought and passion*.' Longinus thus pointed out the immense power of imagination and passion. Emotions which by many a critic were supposed to be worthless for high literary creation were re-throned on a high pedastal of fame by Longinus by assigning a very vital role to them to play in human society. Longinus regarded that it is mind, imagination, passion and emotions, which are to be taken into consideration while judging the worth of an artist. It is not merely artistic excellence of some externals which are to be counted for or relied upon. Only one sentence of Longinus is capable enough in making him the first critic of modernity.

> "For it is not to persuasion but to ecstasy that passages of extraordinary genius carry the hearer."

This alone sentence reveals all the qualities or rather the foundation of the modern criticism. David Daiches in his book *Critical Approaches to Literature* has most aptly remarked,

> "Longinus' interest for us in our endeavour to classify some of the more important answers which critics have given to the question concerning the nature and value of literature is that he answers this question by identifying those qualities in an author impressive thought and passion), that quality in the work (sublimity), and that effect on the reader (excitement, transport, ecstasy) which indicate greatness in literature."

There are many other critics, who have also put forth that in Longinus there is a unique blend of a romantic as well of a classical critic. Prof. Saintsbury in his book "*A Short History of English Critcism*' has maintained that Longinus though seem romantic critic, yet he has his close proximities with the 'Ancient Critics'. He is deeply rooted in ancient classicism, and can never be dragged out of the ancient vortax of criticism though he can pronounce of the most modern taints like ecstasy or transport.

> "He is not, indeed," observed Prof. Saintsbury, "wholly and intelligibly 'modern'—he would not be half so interesting or a tithe as important if he were, but he is surprisingly so. He still lays, and could hardly but lay, if he was (as the historical Longinus certainly was) a rhetorical teacher, stress – too much stress—on the 'Figures' not only an useful tickets of nomenclature, but as postive self-existing agents in the production of submility. He still has the excessive terror of gorgious style—of language poetically figurative in the other sense, and the like. And most noteworthy of all, though his usual judgments are startingly like our own, he is uncompromisingly ancient' in his dislike to the 'Romantic' elements 'the adventures, the marvels and so forth—of the Odyssey. Hence, he is no portent or sport, dissociated from his time and kind by irreconcieviable differences. He is simply one who has 'gone up higher,'—has transcended (like his own sublime the lower rules and roamed beyond the narrow inductions of his predecessors; who has, above all, discovered that it is only the intermediate business, if even that, of the critic to frame rules and kinds for the production of great literature—that it is his highest and main business to enjoy and examine the great literature that has been produced, and so to aid the enjoyment of it by others."

Thus, it becomes clear that Longinus has his liking for the classical critics. Really, his '*On the Sublime*' was the most widely read book in the 18th Century. After Boileau's translation of "*On the Sublime*" *in* 1674, his treatise almost became the bible of

the neo-classicists. It was on account of the fact that there is a unique blend of romantic qualities as well of classical qualities. On the one hand, Longinus stresses on imagination and ecstasy, on the other, he stressed on refined and cultivated poetic style. He equally believed in some curb or restraint on wayword genius. He stands for fitness, correctness, selection and balance. Ailen Tate remarks,

> "He (Longinus) is the first though necessarily incomplete literary critic."

The significance of this remark is that Longinus showed his affinities that he was one of the belated classical critics of ancient times. He was having something very vital to anticipate much that he was a modern critic likewise. Longinus, in fact, struck a golden mean between the critical methods of the ancients and anticipated some modern qualities. Between Plato and Aristotle, his criticism served like a bridge. His imitation theory, his transport or ecstasy theory both combined Plato and Aristotle. Actually, he patched up or cemented up the gulf which was lying there between Plato and Aristotle. That is why, his work has been called

> "abiding alone in thought and history," J. W. H. Atkins in his book "Literary Criticism in Antiquity," (Vol. II, p. 253,) has pertinently remarked. "There are things in its pages that can never grow old; while its freshness and light will continue to charm all ages. All beautiful things, it has been said, belong to the same age; and the work of Longinus is in a sense contemporaneous with that of Plato and Aristotle and Coleridge."

ASSIGNMENT

Q. 1. Write a note on 'Longinus as a critic.

Q. 2. Why do you call Longinus the first romantic critic?

Q. 3. Do you agree with the view that Longinus's critical taste is classical? If so, illustrate from 'On the Sublime'.

Q. 4. How far does Longinus keep pace with the modern critics?

Q. 5. "Mere grandeur is exposed to danger when left without the control of reason and the ballast of scientfic method. For the great passions need the curb as often as the spur." Comment on this statement of Longinus.

Q. 6. "Longinus is three characters in one : a classicist in taste, a romanticist in temper, and an idealist at heart." Comment.

2

LONGINUS'S VIEW OF SUBLIMITY
OR
FALSE OR PSEUDO—SUBLIMITY AND TRUE SUBLIMITY
OR
FRIGIDITY IN STYLE
OR
THE QUALITY OF TRANSPORT IN LITERATURE

Longinus and 'On the Sublime'

It is still a matter of controversy as to ascertain the real authorship of *'On the Sublime'*. Francis Robortello has made Dionysius Longinus, a rhetorician of the first century A. D. to be real author of this treatise. Francis Robortello presented this treatise to the modern readers in 1554. Thenafter, a widely popular notion came to take gradual ground and Cassius Longinus, a philosopher-rhetorician of the third century A. D. was supposed to be the real author of the treatise. Cassius Longinus accidentally happened to be a counsellor of the rebellious Queen Zenobia of Palmyra. Recent researches have endeavoured to trace and establish that the essay 'On the Sublime', its style, its argument its implied philosophy, serve to identify its author with the Longinus who in late life became Zenobia's Greek secretary. Now, it is the task of scholars to decide the enigmatic issue as to who was the real author of this treatise.

Caecilius a rhetorician wrote '*On the Sublime*' in the first century A. D. Longinus' 'On the Sumlime' is an attempt to do with the insufficiences in rhetorician Caecilius' treatise. Longinus thought that Caecilius had failed in his mission to portray the sublime subjects. He also viewed that the subject matter dealt with in it was not very much convincing and highly elevated. Unfortunately, one third of the original text is lost and what has come down to us is an imperfect copy of the original, mutilated and lacking coherence at various places. However, through broad outlines the majority of work could be easily conjectured. It is addressed to one Terentianus, possibly a pupil or friend of Longinus, whose identity is also uncertain. On the whole, the treatise is very much significant in the sense that that is epoch making in European Literary Criticism. It occupies a very high place among Greek criticism. Longinus is equally praiseworthy. He deserved a laudatory place among other Greek critics. This treatise continued to exert its influence till 19th century. In our own time, its signifinance is not dead. In the days of squalor and non-chalance, it is

Longinus' approach to literature, which *can* alleviate boredom and monotony of a secluded life to a great extent. So even the 20th century, which is on its highest point in matters of material advancement, this treatise has guided us in such a way that we can derive pleasure from literature which has completely been kicked out by the scientific dominance of today. Its significance, therefore, is immence.

HIS CONCEPTION OF THE SUBLIME

As mentioned already that a certain Caecilius wrote a treatise on the "Sublime," Longinus wrote his 'On the Sublime' in order to show some certain inaccuracies and some defects in the treatment of Caecilius of Sublime. Longinus adopts a very homely method in this treatise. In the very beginning, he addresses a young friend Postuminus Terenianus and points out the inadequacies of the treatise. In pointing out the insufficiency of Caecilius on the Sublime, Longinus remarks,

> "it fell below the dignity of the whole subject, while it failed signally to grasp the essential points and conveyed to its reader but little of that practical help which it should be a writer's principal aim to give."

In this way, Longinus has given two things vital, (i) the treatment of the subject, and (*ii*) the revelation of the method. Dwelling upon the subject-matter as well as on the method, Longinus then endeavours to define the sublime :

> "Sublimity is a certain distinction and excellence of expression and that it is from no other source than this that the greatest poet and writers have derived their eminence and gained an immortality and renown."

Longinus says with repeated insistence that

> 'the effect of elevated language upon an audience is not persuasion but transport.'

Further, Longinus distinguishes between craftsmanship and sublimity. Longinus strongly regards that it is the result of sublimity that '*transport*' *arises.* It is not the literary artifice alone or the craftsmanship merely, which can germinate '*transport*'. Bifurcating between craftsmanship and sublimity, Longinus has aptly remarked,

> "We see skill in invention and due order and arrangement in manner, emerging as the hard-won result not of one thing nor of two but of the whole texture of the composition, whereas Sublimity flashes forth at the right moment, scatters every thing before it like a thunderbolt and at once displays the power of the orator in all its plentitude."

In the Second chapter, Longinus has endeavoured to answer '*whether there is such a thing as an art of the Sublime or lofty.*' In this connection he points out that there are some who *hold that those are entirely in error who would bring such matters under the precepts of art*. A lofty tone says one, innate, and does not come by teaching, nature is the only art that can compass it. Works of nature are, they think, made worse and altogether feebler when widened by the rules of art." Then after, Longinus gives his own view.

> "But I maintain that this will be found to be otherwise if it be observed that, while nature as a rule is free and independent in matters of passion and elevation, yet is she wont not to act at random and utterly without system. Further nature is the original and vital underlying principle in all cases but system can define limits and fitting seasons and can also contribute the safest rules for use and practice.

The expression of the Sublime is more exposed to danger when it goes its own way without the guidance of knowledge 'when it suffers to be unstable and unballasted, when it is left at the mercy of mere momentum and ignorant audacity. It is true that it often needs the spur, but it is also true that it often needs the curb. By all this, Longinus has meant that nature is necessary but it must be guided and helped by art.

Longinus maintained that the function of literature is neither to '*teach or insturct nor to move.*' Longinus' Sublime surpasses all bounds of knowledge and it seeks to trace *Ecstasy, transport* (*literature of Power*). Imagination thus is vitally affected. It is passion, imagination, which gives to a great extent momentum to sublimity. Reason fails to give an overwhelming dominance over imagination. Actually, its effect on the mind is instantaneous, immediate and overwhelming, like a flash of lighting dazzling the eyes of a person. Plato's theory of '*passion*' or 'inspiration' or 'the divine frenzy' embodied in the Ion has a sort of resemblance of the definition of Sublime of Longinus.

> "The Muse first of all inspires men herself...For all good poets, epic as well as lyric, compose their beautiful poems not by art, but because they are inspired and possessed. And as the Corybantian revellers when they dance are not in their right mind, when they are composing their beautiful strains...For the poet is a light and winged and holy thing and there is no invention in him until he has been inspired and is out of his senses, and the mind is no longer in him; when he has not attined to this state, he is powerless and is unable to utter his oracles."

Longinus does not give clues as to when the sublime inspiration comes. About the spiritual or angelic birth of inspiration, Longinus seems to be calm and quiet. However, his

principal task was to point out that literature has its end in sublimity, and not in persuation, but in ecstasy-transport. It is the sublime in a thing that really elevates a man. Longinus is of the view that if anything does not elevate us it is not really sublime. The greatest criterion of really sublime thing is that it should elevate us not only for a trasient period, but for a permanent period.

THE FALSE SUBLIME

Longinus is of the view that false sublimity is marked by tumidity or bombast of language. In support of his argument. He has cited a passage from "Aeschylus" and has dwelt upon in main the distinction between false and real sublime :—

> "*Quell they the oven's far flung splendour-glow;*
> *Ha, let me but one hearth abider mark—*
> *One flame-wreath torrent-like I'll whirl on high;*
> *I'll burn the roof, to cinders shrivell it'—*
> *Nay, now my chant is not of noble strain.*"

Longinus is of the view that tasteless tumidity is not to be appreciated even in a tragic play. Most especially, in a tragedy, it is not allowed that there should be anything pseudo-tragic. He strongly maintained that

> 'evil are the swellings, both in the body and in diction, which are inflated unreal and threated us with the reverse of its aim; for nothing is drier than a man who has the dropsy.'

Longinus thinks that '*puerility*' is another thing which is to be avoided, 'while tumidity desires to transcend the limits of the Sublime, the defect which is termed puerility is the direct antithesis of elevation, for it is utterly low and mean and in real truth the most ignoble vice of style.

FRIGIDITY IN STYLE

Longinus is of the opinion that very often it is seen that a pedant uses such affected triflings in order to produce 'sublime.' But in place or creation of the 'Sublime', there comes 'frigidity'. When passions and thoughts are not carried on true and faithful lines, they get departure from the sublime and they drab forceibly into the quagmire of unreality or "*pseudo-sublime.*" When a pedant tries to affect 'miraculously elevated' and when he is in constant search of such 'odd and uneanny' triflings with a view to germinating the so-called sublime the result is on the opposite, *i.e.*, instead of producing sublime, it offends us due to the extreme paucity of reality and genuineness of thoughts and passions. Apart from it, the execution of thoughts and passions become so faulty and affected that it looks quite shabby and unscholarly on the part of a pedant to take recourse to all such literary artifices.

THEODORUS'S PARENTHYSUS

Longinus is of the opinion that when there is a discernible mistake in passion, there comes no sublime. Actually, sometimes, there is no genuine display of passion, merely intoxicated emotions come forward and prevailing upon the intellect of the pedant, they compel the pedant to give them a 'inateralised form', 'unreasonable and empty passion' takes place, where there is no need of passion, at all. Sometimes, these are personal whims, orthodox views transient, which come like a flash, without striking out any touch of permanence, merely creating a temporary imprint.

Thus it was Longinus' conclusion that

> "All these ugly and parasitical growths arise in literature from a single cause, that pursuit of novelty in expression of ideas which may be regarded as the fashionable craze of the day. Our defects usually spring, for the most part, from the same sources as our good points. Hence, while beauties of expression and touch of sublimity and charming elegances withal, are favourable to effective composition, yet these very things are the elements and foundations, not only of success but also of the contrary."

In this way, Longinus has traced four contributory factors of false sublime :—

1—False Sublime is the result of turgidity of language.

2—The second vice of the Sublime is puerility. It was like the affected style of the metaphysical poets—Donne, Cowley and Crashaw. For example's sake, the following extract is what may be called '*pedantic conceit* :—

> *'Her soul was prickled*
> *Like the bald head*
> *Of a jaundiced Jewish banker,*
> *Her hair and featurous face*
> *Withered alike*
> *An albino boa constrictor*
> *She thought she resembled the Mona Lisa*
> *This demonstrates the futility of thinking'*
>
> A. G. Ficke.

3—The third vice of false sublime is known as 'parenthysus'

4—The fourth vice of the sublime arises out of the defects of style.

Longinus has suggested that on account of the above factors there ensues a gradual decay in sublime. If efforts are carried along, and if artistic sincerity and good taste are harnessed into the chariot of sublime, there are greater possibilities that the lost

sublime may be restored. Really the restoration of sublime can be possible after excrutiating endeavour. Chiselled taste, highly pinching restraint, technical skill, greatness of thought and passion are of great significances to the creation of sublime T. R. Henn, in :

> "Longinus and English Criticism, writes," "These, then, are the vices to which the sublime is exposed. They are caused primarily by one thing; a lack of artistic sincerity which manifests itself in failure of communication. And while the vices may be avoided by good taste, restraint, and technical skill, there is no hint that there is any road to greatness. The primary qualities still stand; great thoughts, and 'passion'. If these are to be effective, technique must be acquired."

SUBLIMITY DEFINED

Then what is true sublimity? Actually, it was widely believed before Longinus that the main function of poetry should be '*to instruct and to delight.*' However, the greatest importance was attached that poetry should serve the moral purpose of humanity. That its main function is to elevate mankind spiritually was unanimously believed. Plato, for example, strongly upheld that a poet who does not cater to the moral need of the humanity should be austracised from the society. That poerty which does not serve the moral cause of the society was not better than that watering up falsehood in the society. Thus the moral aspect of poetry was taken for granted by all. Consequently, '*instruction*' became the chief function of poetry. Then, few stalwarts of criticism sought to immune poetry from the slavery of morality. They pointed out that together with '*instruction*' it should be the function of poetry to 'please'. Hence, Aristotle came out with a strong flame of 'poetry means instruction and delight both' before the humanity, quite ignoring the moral needs of his master, named Plato. But this was not sufficient. Longinus could not satisfy with the widely popular notion that '*poetry is to instruct and to delight*' and prose is to '*persuade*'. Longinus stressed the point that it is true that the chief function of poetry is to '*instruct and to delight*,' that of prose is to '*persuade*'. But it is not the element of instruction or delight, wherein the greatness of a poet lies, nor equally does the greatness of a prose-writer lie in the element of '*persuasion*'. According to Longinus the greatness of a poet, or a prose-writer lies in '*Sublime thoughts*". For Longinus, 'Sublime' in literature is the result of great soul, high perfection, lofty mind. It is actually the product of a great and noble mind. Longinus believed that '*Sublimity lies in intensity.*' He also believed that '*Sublimity is the note that rings from a great mind.*' Longinus strongly believed that

> "'Sublimity is always an eminence and excellence in language.' 'Sublimity consists in a certain distinction and

> consummate excellence in expression, and it is from this and no other source, that the greatest poets and prose writers have gained their eminence and immortal fame."

The effect of a lofty passage is not to convince the reason of a reader but so transport him out of himself. Invariably an admirable speech casts a spell over us and eclipses that which merely aims "at persuation and pleasure." Longinus repeatedly says :

> "For a work of genius does not aim at persuation, but ecstasy or lifting the reader out of himself. The wonder of it, wherever it appears, startles us; it prevails where the persuasive or agreeable may fail; for persuation depends mainly on ourselves but there is no fighting against the sovereignty of genius. It imposes its irresistible will upon us all."

Where there is only skill in invention and laborious arrangement of matter a whole treatise let alone a sentence or two will scarcely avail to throw light on a subject. But the sublime at the critical moment shoots forth and tears the whole thing to pieces like a thunderbolt, and in a flash reveals all the author's power.

Thus, Longinus strongly believed that it is the element of ecstasy, the transport, with the help of which '*Sublime*' is achieved in literature. It is not argumentation, or vain display of reason, with the help of which we can ever achieve 'Sublime' in literature. Actually, it is through imagination, that Sublime appeals to us'. It is not through reason that 'Sublime' may attract us. Through thoughts and passion we can conveniently come *nearer* to 'Sublime'. It is not psychological revelation or illumination, which can unveil 'sublime'. The moment when we take help of nobility in thought and imagination, the mask of unreality from the genuine 'Sublime' drops off and the genuine 'Sublime' takes place. Through illumination or rational subtle display it is possible transitorily that we can take short lasting pleasure. But the permanent pleasure comes only when there is high flght of noble imagination and thought. "*In general*," says Longinus,

> "Those examples of sublimity which always please and please all are truly beautiful and sublime."

But few critics have not found this theory of Longinus very fair. For example, Dr. Hugh Blair finds faults in this theory of Longinus. Dr. Hugh Blair says that

> "Longinus wrongly applied sublime to signify any remarkable and distinguishing excellence of composition. Longinus' work deserves to be consulted, not so much for distinct concerning the sublime as for excellent general ideas concerning beauty in writing."

In conclusion, it is safely to be ascertained that Longinus viewed that *'Great utterance is the echo of greatness of the soul.'* It is impossible that those whose live are trivial and servile should *'flash out anything wonderful and worthy of immortality."* *"Fine writ'ng"*, says Longinus, *"needs the spur as well as the curb."* Loftiness of thought is paramountly required. Technical excellence is equally necessary. It is through technical skill that a *'curb can easily be imposed on wild and licentious tendencies.'*

R. A. Scott James has appreciated Longinus for finding out nature and thought to be the base of sublime. R. A. Scott James has remarkably appreciated Longinus while saying,

> "Here, then, we have the first perfectly definite statement of a doctrine which Joubert could not m ke more precise when he said : 'Nothing is poetry unless it transports.'

Which Sir Thomas Browne was to translate into the language of sentiment when he exclaimed,

> "I love to lose myself in a mystery, to pursue my reason to an O—Allitudo' and which De Quincey was to nail down in his distinction between the literature of knowledge and the literature of power—"The function of the first is to teach, the function of the second is to move."

The sublime effect of literature, for Longinus, is attained not by argument, but by revelation, or illumination. Its appeal is not through the reason, but what we should call imagination. Its effect upon the mind is immediate, like a flash of lightning upon the eye. Longinus believed that the quality of sublimity is both objective and subjective. It is subjective in a double sense; it springs from a lofty soul and at the same time it places much stress on the power of introspection in a reader. Actually it is the element of transport which appeals to a great extent, a reader and which leaves an unforgettable imprint upon his mind. Whether the work is great or not, entirely depends on the quality of transport. Technical skill is also greatly required. It is style and structure which definitely contribute to the grandeur and elevation of a work. Sublime, in the ultimate analysis, is the result of the grandeur and passion of the work, partly, contributed by art the quality may be objective also. Longinus here seems much close to the modern critics. While theorising 'Sublime', he seems to share the view that there can be

> "a criticism of convincing objectivity which approaches the literary work through the analysis of style and which arrives at its larger aspects through that aperture." (*Allen Tate*).

In this way Longinus is of the opinion that it is the quality of transport which lifts instinctively every man. True sublime and its effect does not dwindle when heard repeatedly by a man of

intelligence, who is well versed in literature. If it does not truly appeal to our noble thoughts and emotions, if its effect falls into disesteem after a careful and thorough examination, then there is no true sublime. True sublime stands the test of time. The onslaughts, however hard they may be, of time cannot force true sublime to wither away and to degenerate into nothingness. To quote Longinus' own words,

> "Our soul is instinctively uplifted by the true sublime, it takes a proud flight, and is filled with joy and vaunting, as though it had itself produced what it has heard. A thing is truly sublime if its effect does not dwindle when heard repeatedly by a man of intelligence, who is well versed in literature."

It cannot rank as true sublimity if its effect falls into disesteem after a careful and thorough examination and does not survive a first hearing. For that is really great which bears a repeated examination and which it is difficult or rather impossible to withstand, and the memory of which is strong and hard to efface. In general, consider those examples of sublimity to be fine and genuine which please all and always. For, when men of different pursuits, lives, ambitions, ages, languages, hold identical views on one and the same subject, then that verdict which results, so to speak, from a concert of discordant elements makes our faith in the object of admiration strong and unassailable.

ASSIGNMENT

Q. 1. What is the conception of Longinus of Sublimity ?

Q. 2. What is false or pseudo-Sublimity in Literature, according to Longinus ?

Q. 3. Why does Longinus mean by 'frigidity in style'?

Q. 4. What is the quality of Transport in Literature, according to Longinus ?

Q. 5. "Sublimity consists in a certain distinction and consummate excellence in expression, and it is from this and no other source that the greatest poets and prose-writers have gained eminence and immortal fame." Discuss this view of Longinus.

Q. 6. In general those examples of Sublimity which always please and please all are truly beautiful and sublime." Do you agree with this view of Longinus ?

3

SOURCES OF SUBLIME :
[i] GRANDEUR OF THOUGHT,
OR
HIGH THINKING
[ii] CAPACITY FOR STRONG EMOTION,
OR
HIGH FEELING
[iii] APPROPRIATE USE OF FIGURES
[iv] NOBILITY OF DICTION
AND
[v] HARMONIOUS COMPOSITION.

SOURCES OF SUBLIME

In section VII of the treatise, Longinus states :

> "There are five principal sources of elevated language. Beneath these five varieties there lies, as thoug it were a common foundation, the gift of discourse, which is indispensable. First and most important is the power forming great conceptions....Secondly, there is vehement and inspired passion. These two components of the sublime are for the most part innate. Those which remain are partly the product of art....Next there is noble diction, which in turn comprises choice of words and use of metaphors, and elaboration of language. The fifth cause of elevation—one which is the fitting conclusion of all that have preceded it – is dignified and elevated composition."

In this way, there are five sources of sublime according to Longinus. Out of these five sources two, namely, '*High thinking*' and '*High Feeling*' depend on nature. The rest three are entirely subservient to technical skill. All the five sources run as under :

1—First source : High thinking

2—Second source : High Feeling. (Capacity for strong Emotion)

3—Third source : Figures (Appropriate Use of Figures)

4—Fourth source : Noble Diction (Nobility of Diction)

5—Fifth source : Harmonious Composition.

Let us discuss these various sources of sublime turnwise ;—

1 First source : High Thinking or Grandeur of Thought :—
Longinus regards that 'High Thinking' emanates from noble minds.

Good literature has been possible only through high thinking. It is the elevation of mind, which is entirely responsible for a high and noble kind of literature. Greats souls have given high ideas. High ideas have given birth to high literature. Spiritually inspired, intellectually elevated and nobly refined great giants have been constant sources of high thinking. Actually, what Longinus regarded paramountly significant for a poet is the elevated soul and highly refined mind. The nobility of mind has its close harmony with the nobility of our actions and ideas. Since it is the mind which is the fertile ground of all our ideas either good or bad, it is very necessary that first our intellect, which is the fountain spring of our ideas, should entirely be refined and morally upgraded. Unbiased mind, detached outlook, and impartial vision are the necessary ingredients which will guard our mind from all temptations. Non-chalance towards evil and other such things will promote our high thinking in us. It is very hard, of course, to inculcate a mental tendency to think in noble manner. Very often, the most pious soul can easily be led astray by the temptations of evil. The evil trappings of the mundane existence can allure even an intellectual who claims for high achievement in matters of nobility. The booring cares and wordly involvements on the one hand try to entrap us into the clap trap of unseeming reality. On the other hand, it is man's interior which urges to have our own guard against all such vicious allurements. Longinus believed that sublimity is an echo of a great soul. Great ideas spiring from lofty minds.

> "Great accents we expect to fall from the lips of those whose thoughts are deep and grave"

In order to substantiate his viewpoint, Longinus has taken many examples from Homer. By choosing many illustrations from Homer, he has stressed the point that sublimity lies in noble and high conception of ideas.

> "Let there be light and there was light; let there be land, and there was land."

Such illustrations substantiate Longinus' view that even from mere ordinary words sublimity can conveniently be achieved provided the force of nobility of mind is prevalent in them. Homer's *Illiad* was preferable for Longinus to his *Odyssey*. Longinus pleads that in *Odyssey*. Homer's powers were declining and while he attempted *Illiad*, his abilities were at their climax. Consequently, the sublimities in *Illiad* are more in number and more finished than the sublimites in *Odyssey*.

2 SECOND SOURCE : HIGH FEELING (A Capacity for strong Emotion):

The second source of Sublime according to Longinus is 'High Feeling', or a capacity for strong Emotion. High feelings come through vehement passions. Actually if sublime is like a chariot,

high thinking and high feeling are its two mighty wheels, without which the chariot of sublime cannot budge even an inch or to express more accurately, we can say that if sublime is like a ship, thinking and high feeling are like its two expert navigators, without the assistance and guidance of whom the ship of sublime is very likely to be lost in the tempestuous vortex of water within no time High feeling comes through 'impetuous passion'. 'Nothing is so conducive to sublimity as an appropriate display of genuine passion which bursts out with a kink of 'fine madness' and divine inspiration, and falls on our ears like the voice of god." From high thinking we mean the creative power. From high feeling, we mean the imaginative power. Both these faculties are of nature. Both these natural faculties are very much necessary to make a thing sublime. Without these two fundamental sources, there can be no real Sublime.

3 THIRD SOURCE : FIGURES

The third source of sublime is 'figures' of speech. Longinus believes that there are certain kinds of speeches and thoughts which contribute to sublimity. The greatness of sublimity depends on figures 'being employed in the right motive.' The greatest enchantment of art lies in its concealment. Hence the best use of figures lies in the fact that they should unintentionally increase the charm and beauty of the sublime. The hidden mystery of art can easily be maitained if the figures are used properly and with great care. If art is wedded to beauty and sublimity, then, of course, one has to take vital help from figures; or otherwise it is next to impossible to associate art with sublimity and beauty. Longinus believed that it is through beauty and sublimity that figures can increase enchantment to the minds of the readers. He argued 'that figures are not arbitrary devices invented by the rhetoricians for mechanical application but rather a natural means of giving to style an element of fine surprise, something rooted in genuine emotion, responsive to the artistic sense of man, and thus capable of explanation in terms of human nature." Longinus has chosen many figures of speech for technical excellence in style. The chief among them run as under :

1—The figure of Adjuration or Apostrophe
2—Questions and Answers in embellished outbursts
3—Asyndeton
4—Anaphora
5—Hyperbata
6—Diatyposis
7—Polyptota
8—Periphasis

1—The figures of Adjuration or Apostrophe:—Human emotions are of varied nature and shapes. They ebb and tide very forcefully. These figures of speech are used in order to chisel the emotions.

When the force of argumentation fails to produce any vital effect or, say, when the natural persuasion falls flat upon the mind of the reader, it is this figure of speech which creates a vital impact upon the readers. The requisite and desired effect, then, is produced by this figure of Adjuration or Apostrophe. Actually, it is depending on the alterations of Syntax. The usual sequence of structure is hinged in high flown sublime, whose sublimity ends in heaven and where there is a heavenly ambroisa which is tasted only by the angelic appearances.

2—Questions and answers, outbursts are generally employed in order to give a more steady and certain imprint upon the mind of the reader. This method is employed in order to make it sure that the writer is trying to take the reader into his confidence. More stress and effect is the desired aim of this techincal method.

3—Asyndeton consists in crippled and broken sentence. In this figure the conjunction between words and clauses are removed. This figure of speech produces effect very permanently.

4—Anaphora:—It signifies repetition, as its very name denotes, It is through this figure of speech that more weightage than required or given is attached in order to make sublime highly superb. It is the repetition of words. By repeatedly using the same words, an atmosphere of stress and emphasis is created by the artist, and this becomes very much helpful in awakening the spirit to transportation.

5—Hyperbata, or inversions. They may be called '*deviated expressions*.' When our ideas get departure from the original ones or when there is a change in the natural sequence and when there is a vehement display of emotions, then this Hyperbata, or inversions are employed. In his own words,

> "men moved by passion are wont to express themselves in disjointed fashion, skipping from subject to subject, indulging in irrelevancies, rapidly turning now this way, now that, thus setting at defiance by their unexpected movements the recognized laws of normal and logical speech."

6—Diatyposis :—Where there are vivid descriptions, then Diatyposis is used. They evolve the power of persuasion and spiritual strength. Their importance lies in the fact that they give an all-persuasive quality to sublimity.

7—Polyptota:—Such figures are based on the changes of cases, tenses, numbers, genders, etc. For public oratory and for public fame they serve most specifically. For making style really elevated and enriched with many illustrations, such figures of speech are of absolute significance. Actually they give varied shape to expression. They enliven exposition by giving a tinge of

morality. Pleasurableness seems prevalent, when this figure of speech remains dominant.

8 – Periphasis :—This figure of speech contribute richly to the enhancement of beauty of expression. One's personal approach to beauty depends entirely through such figures of speech. To a great extent they add to beauty, vigour and elevation to style. It requires greater command and skill to use properly this kind of figure of speech. If proper care is not taken in their handling then they will mar the beauty, by degenerating art into a trivial and burdensome oration.

FOURTH SOURCE : NOBLE DICTION

According to Longinus, the fourth source of sublime is noble diction. Longinus strongly believed that it is high thinking and high feeling that noble diction can be possible. There are various instances which prove that an artist could not have noble diction because he lacked nobility of ideas and nobility of feelings. So, noble diction is largely the product of high thinking and high ideas. Actually the choice of words is a powerful factor in expression. Longinus tells us that 'the choice of proper and striking words wonderfully attracts and enthralls the hearer and that such a choice is the leading ambition of all orators and writers, since it is the direct agency which ensures the presence in writings, as upon the fairest statues, of the perfection of grandeur, beauty, mellowness, dignity, force power, and any other high qualities there may be and breathes into dead things a kind of living voice." (On the sublime XXXI). Such is the power of verbal magic but Longinus sounds a word of caution to the writers. According to Longinus, 'stately and much misconceived' should get due care in their use; or otherwise they will eat into the vitality of sublime If their proper use is not kept up, they will make expression artificial and puerile Though we can use ordinary and commonplace words in their proper place, yet we should remember that they should not be so low and insignificant as to become vulgar and unruly. If due care is not exercised, the sublime will be converted naturally into false sublime, which will not enjoy longevity in spite of many literary shelters. Together with it, metaphors can be utilized. According to Longinus, it is necessary that metaphors should be used. For an elevated and refined expression, it is paramountly necessary that metaphors should be used. A touch of finished elevation is not possible without proper use of metaphors. The proper time for using them is "*when the passions roll like a torrent and sweep a multitude of them down their resistless flood.*" Actually, it is the display of passions, which counts the use of a metaphors according to Longinus. When we are impassioned, or inspired or have something to express, we can freely and successfully use metaphors. When metaphors are used in "ebbing passions," then they will necessarily add to the real shape of "Sublime."

FIFTH SOURCE : HARMONIOUS COMPOSITION :

According to Longinus, the fifth source of sublime is *Harmonious Arrangement of Words*. This is, to quote his own words,

> "not only a natural source of persuasion and pleasure among men but also a wonderful instrument of lofty utterance of passion."

(On the Sublime XXXIX, 1). It is harmony which gives the organic unity to art. It is harmonious composition which gives a definite shape to art. But it does not mean that excessive brevity should be employed. Excessive epigramatic expression spoils the charm of style and when the beauty of style is spoiled, then the beauty of art goes away. Broken and agitated movement of language cripples sublimity. Triviality of expression, the use of vulgar words and idioms also spoil the charm of sublimity. Low and undignified vocabulary does the same effect; namely it also distorts the actual image of sublime. All these excellencies are very much required or otherwise true sublimity can never be achieved in art. In order to make understand the importance of harmonious composition, Longinus has quoted the example of a lyre or flute and pleads that as flute instils certain emotions into its hearers and as it makes them decide themselves and full of frenzy, and supplying a rhythmical movement constrains the listner to move in accordance therewith and to conform himself to the melody, although he may be utterly ignorant of music. Similarly, Longinus argues that through harmonious composition, persuasion and genuine pleasure is possible. Longinus strongly pleads : "Are we not, then, to hold that composition (being a harmony of that language which is implanted by nature in man and which appeals not to the hearing but to the soul itself), since it calls forth manifold shapes of words, thoughts, deeds, beauty, melody, all of them born at our birth and growing with our growths, and since by means of the blending and variations of its own tones it seeks to introduce into the minds of those who are present the emotions which affect the speaker and since it always brings the audience to share in it and by the building of phrase upon phrase, raises a sublime and harmonious structure? Longinus further adds that harmony by these selfsame means allures us and invariably disposes us to statelines and dignity and elevation and every emotion which it contains within itself, gaining absolute mastery over our minds."

ASSIGNMENT

Q. 1. What are the various sources of Sublime, according to Longinus ?

Q. 2. What do you mean by the grandeur of thought or the High Thinking?

Q. 3. What does Longinus say about the capacity for strong emotion or the high feeling ?

Q. 4. How would you define Longinus's view of the figures of speech in Sublime piece of literary work ?

Q. 5. What importance does Longinus attach to the nobility of Diction in Sublime ?

Q. 6. What is the importance of a harmonious composition for achieving sublimity in literature, according to Longinus.

Q. 7. "Sublimity is the echo of greatness of soul. . ." Discuss.

4

THE ACHIEVEMENT OF SUBLIMITY
OR
THE IMITATION AND SUBLIMITY
OR
THE AMPLIFICATION AND SUBLIMITY
OR
THE IMAGERY AND SUBLIMITY

HOW TO ACHIEVE SUBLIMITY:—

Longinus has suggested 3 methods in order to achieve sublimity. Those 3 methods run as under:—

1. Imitation
2. Amplification
3. Imagery and proper selection and organization of material.

1. Imitation:—According to Longinus, imitation is the first way to achieve sublime. By imitation, Longinus means that for an aspirant of sublimity, it is absolutely necessary that he should imitate writers, in whom sublimity is in excess. Plato also believed that artist imitates god, similarly, Longinus believed that through imitation an artist can learn elevation. Sublimity can be achieved through imitation and emulation of great poets and writers of the post. A writer should always ask himself,

3 **Questions**: (1) How Homer would have expressed this very thing, or how it would have been raised to the sublime by Plato? (2) How Homer would have judged his writing, if he were to listen to what he composed? (3) How would all future generations endure his expressions? These questions are highly significant because

> "The consciousness of a responsibility to the past and to the future is the best stimulus to work of high quality, (Russell, D. A).

2 **Amplification**:—It also enriches sublimity. The subject matter is widened by it. It strengthens the plot, the base or the foundation of sublimity. Thoughts and feelings work turbulently with it. Amplification gives a certain finish and magnitude to art. An elaborate treatment is possible through amplifications. Actually it is a device through which a sort of comparative study of the subject becomes possible. It lays bare avenues of the vast assimilation of high thinking. The intellectual horizon of an artist is made possible by it. In a way, it is only through amplification that an elaborate treatment of the subject with all its magnitudes is possible.

3. (i) **Images**:—Images also produce sublimity to a great extent. Images are mental exercises coupled with spiritual balance. Images and their proper use shows an artist's dignified and elevated mind. It also shows a writer's command over his emotions and command over style. Proper assimilation of images and their adequate fixation is a hard nut to crack. Images are very often unwieldy. They, in spite of the best effort of the writer, cannot properly be fitted in, in the basic tissues of the sublime work. They endeavour then to peep out their unassimilated portions and thereby destroying the whole beauty of the art. Thus great precaution is required when using images.

(ii) **Proper selection and organization of material**:— Proper selection and organization of material is also as much necessary as high thinking and high feelings. Actually, due to paucity of proper selection of material, it so happens that an artist cannot strike the note of sublimity. Variance of subject matter greatly determines the quality of sublime. Together with it, it is equally necessary to have the clue of one's own taste and temper. Otherwise it is not possible that an artist, quite contrary, chosing the subject-matter may do full justification with the subjective he has chosen so carelessly and so hastily.

In this way through the above-mentioned ways, one can achieve sublimity. But when all the above enumerated factors are put into actual practice, it becomes very difficult to successfully master them all. Through imitation, amplification and imagery, one can get sublime. Through imitation, Longinus suggests to recapture something of that vital creative force which had

gone to the making of the earlier masterpieces; and its effect he describes as that of illumination guiding the mind in some mysterious way to the lofty stands of the ideal."

ASSIGNMENT

Q. 1. How do we achieve sublimity in literature, according to Longinus ?

Q. 2. What role does the imitation play in achieving sublime ?

Q. 3. How does the amplification increase sublimity, according to Longinus ?

Q. 4. In which way is the conducive to sublimity ?

5

LONGINUS' CONTRIBUTION TO CRITICISM

Longinus' contribution to criticism is immense and unforgettable. We can discuss his immense contribution under the following heads:—

1—His adoption of a new method of criticism.

2—His exploration and new approach to aesthetic pleasure.

3—His criticism stressed on 'ecstasy or transport'.

4—His criticism anticipated modern criticism.

5—His criticism gives a unique fusion of romantic as well as of classic criticism.

6—Longinus' *On the Sublime* is an epoch-making critical treatise.

1—Before Longinus, Plato and Aristotle were the masterminds in the field of criticism. Plato, as we know, stressed too much upon the moral considerations of poetry or art. Any art not wedded to morality was not art at all for Plato. For him poets who could not come to the standards of his poetic excellence were

bluntly asked to leave his territory of possession, where allowed to dwell only sane citizens. All was not poetry to him. He strongly upheld that poetry waters up falsehood in the society. The plant of falsehood and debasement and t eache y is strengthened by the gardner of poetry in the guise of poets. Likewise, Aristotle believed that it is the *pleasure-giving quality* in art, which is to be ca ed more than any other thing. Thus, he prepared ground to divo ce art from morality. His aesthetic ple sure was weakening the moral conside ations of Plato. Thus, there was a kind of controversy. Longinus set aside this controversy. On the one hand, he agreed with Plato on the theory of imitation. On the other hand, he agreed with Aristotle on the theory of aesthetic. Longinus actually for the first time admitted in open and challenging pronouncements that *'pleasure is the end of literature.'* He talked much in detail on the various sources of sublime and, thereafter, stressed strongly that it is ecstasy or transport, passions and emotions, high thinking and high feeling which all collectively are to be counted for while judging the worth of literature and art. On account of this synthetic approach of Longinus, Gibbon appreciated him most. He found a third way of approaching lite ature and art through Longinus criticism. "*He tell us*," remarks Gibbon about the adoption of new method of criticism of Longinus, "*his own feelings upon read ng it, and tells them with such energy that he communicates them.*"

2—Longinus second great contribution to criticsm is that his approach to *aesth t c pleasure* was new and practical. Though it is true that like Aristotle he laid emphasis on the aesthetic pleasure or the pleasure-giving qu lity of art, yet he could not entirely divorce art from other moral considerations. His aesthetic pleasure was more subservient to the element of *'transport of ecstasy,'* the chiselled from of which we do not conveniently trace even in Aristotle. In his monumental treatise *'On the Sublime,'* Longinus has dwelt in detail upon the attainment of *ecstasy or 'transport,'* in which the reader or the hearer is 'carried away,' or 'lifted out of himself.' Longinus regarded that the greatness of art or literature depends upon its quality of "ecstasy or transport".

3—Plato was mainly pre-occupied with the element of 'insruction' of poetry. Aristotle was more pre-occupied with *A sthetic Pleasure.* The prose writers stressed much on *'persuasion.'* But Longinus stressed much upon the *'Imagination and Nobility of Passions and Emotions.'* For him it was *'ecstasy or transport'* which formed the high preamble of great literature of art. With ecstasy or transport, it was not possible to view sublime in art.

4—Longinus's criticism anticipated modern criticism. For the first time, he stressed on imagination, passion, ecstasy, transport and the like qualities of the romantic criticism. Like a romantic critic, he stressed on the fair display of thoughts. He

allowed noble ideas to have their highest soaring into the regions of immortality. He stressed much upon proper use of metaphors, technical excellencies and such other restraints, yet his romantic vein ostentatiously lurked in his writings. By inclusion of 'ecstasy and transport' he anticipated the modern criticism. By synthesising the classical restraints with the romantic mental fights, he did a lot of valuable service to criticism. He is, indeed, "the first romantic critic."

5—In longinus, one can easily trace a unique blend of romantic as well as of classical qualities. On the one hand, there are romantic lurkings in his criticism. On the other, there are classical restraints in him. He strongly favoured that there should be proper care in selecting proper words and adequate arrangement of materials. By introducing imitation, amplification, and imagery and other technical and artistical excellencies, he stressed on the ancient classical rules of criticism.

6—Longinus's treatise *On the Sublime* is an epoch-making treatise. In the field of criticism, it has created almost a revolution. It has, in the real sense of the term, started a new age of criticism. By including 5 sources of sublime, Longinus has shown high capabilities of a great critic. His 5 sources of sublime are:—

1—First Source: High Thinking
2—Second Source: High Feeling
3—Third Source: Figures
4—Fourth Source: Noble Diction
5—Fifth Source: Harmonious Composition.

By including all these 5 sources, Longinus gave a new direction and guidance to criticism. Really, Longinus's *On the Sublime* paved a way for new adoption of applied methods for criticism. Longinus deserves a very high place among other literary critics. If not an equal to Plato and Aristotle, Longinus should be placed after these two master-minds. Actually all the critical canons of Longinus broke new grounds in his own age and are of considerable interest to modern readers also. "*While immunity,*" Longinus himself remarked, "*from errors relieves from censure, it is grandeur that excites admiration.*" "*Correctness in a writer may be described as a human virtue, but sublimity raises them near the majesty of God.*" Really, he himself went nearer to the majesty of God by writing such a treatise like *On the Sublime.* He, therefore, deserves a very high place as a great critic. His contribution to criticism is immense.

ASSIGNMENT

Q. 1. What place do you assign for Longinus in the history of Graeco-Roman criticism ?

Q. 2. What is the contribution of Longinus towards Criticism ?

TEXT

LONGINUS ON THE SUBLIME

THE TREATISE of Caecilius on the Sublime, when, as you remember, my dear Terentian, we examined it together, seemed to us to be beneath the dignity of the whole subject, to fall entirely in seizing the salient points, and to offer little profit (which should be the principal aim of every writer) for the trouble of its perusal. There are two things essential to a technical treatise : the first is to define the subject; the second (I mean second in order, as it is by much the first in importance) to point out how and by what methods we may become masters of it ourselves. And yet Caecilius while wasting his efforts in a thousand illustrations of the nature Sublime, as though here we were quite in the dark, somehow passes by as immaterial the question how we might be able to exalt our own genius to a certain degree of progress in sublimity. However, perhaps it would be fairer to commend this writer's intelligence and zeal in themselves, instead of blaming him for his omissions. And since you have bidden me also to put together, if only for your entertainment, a few notes on the subject of the Sublime let me see if there is anything in my speculations which promises advantage to men of affairs. In you, dear friend—such is my confidence in your abilities, and such the part which becomes you—I look for a sympathizing and discerning critic of the several parts of my treatise. For that was a just remark of his who pronounced that the points in which we resemble the divine nature are benevolence and love of truth.

As I am addressing a person so accomplished in literature, I need only state, without enlarging further on the matter, that the Sublime, wherever it occurs, consists in a certain loftiness and excellence of language, and that it is by this, and this only, that the greatest poets and prose-writers have gained eminence, and won themselves a lasting place in the Temple of Fame. A lofty passage does not convince the reason of the reader, but takes him out of himself. That which is admirable ever confounds our judgement, and eclipses that which is merely reasonable or agreeable. To believe or not is usually in our own power; but the Sublime, acting with an imperious and irresistible force, sways every reader whether he will or no. Skill invention, lucid arrangement and disposition of facts, are appreciated not by one passage, or by two, but gradually manifest themselves in the general structure of a work; but a sublime thought, if happily timed, illumines an entire subject with the vividness of a lightning-flash, and exhibits the whole power of the orator in a moment of time. Your own experience, I am sure, my dearest Terentian, would enable you to illustrate these and similar points of doctrine.

II

The first question which presents itself for solution is whether there is any art which can teach sublimity or loftiness in writing. For some hold generally that there is mere delusion in attempting to reduce such subjects to technical rules. "The Sublime," they tell us, "is born in a man, and not to be acquired by instruction; genius is the only master who can teach it. The vigorous products of nature (such as is their view) are weakened and in every respect debased, when robbed of their flesh and blood by frigid technicalities." But I maintain that the truth can be shown to stand other wise in this matter. Let us look at the case in this way: Nature in her loftier and more passionate moods, while detesting all appearance of restraint, is not wont to show herself utterly wayward and reckless; and though in all cases the vital informing principle is derived from her, yet to determine the right degree and the right moment, and to contribute the precision of practice and experience, is the peculiar province of scientific method. The great passions, when left to their own blind and rash impulses without control of reason, are in the same danger as a ship let drive at random without ballast. Often they need the spur, but sometimes also the curb. The remark of Demosthenes with regard to human life in general--that the greatest of all blessings is to be fortunate but next to that and equal in importance is to be well advised—for good fortune is utterly ruined by the absence of good counsel—may be applied to literature, if we substitute genius for fortune, and art for counsel. Then, again (and this is the most important point of all), a writer can only learn from art when he is to abandon himself to the direction of his genius.[1]

These are the considerations which I submit to the unfavourable critic of such useful studies. Perhaps they may induce him to alter his opinions as to the vanity and idleness of our present investigations.

III

...And let them check the stove's long tongues of fire :
For if I see one tenant of the hearth,
I'll thrust within one curling torrent flame;
And bring that roof in ashes to the ground :
But now not yet is sung my noble lay.[2]

Such phrases cease to be tragic, and become burlesque—I mean phrases like "curling torrent flames" and "vomiting to heaven," and representing Boreas as a piper, and so on. Such

1. Lit. "But the most important point of all is that the actual fact that there are some parts of literature which are in the power of natural genius alone, must be learnt from no other source than from art."

2. Aeshylus in his lost *Oreithyia.*

expressions, and such images produce an effect of confusion and obscurity, not of energy ; and if each separately be examined under the light of criticism what seemed terrible gradually sinks into absurdity. Since then, even in tragedy, where the natural dignity of the subject makes a swelling diction allowable, we cannot pardon a tasteless grandiloquence, how much more incongruous must it seem in sober prose! Hence we laugh at those fine words of Gorgias of Leontini, such as "Xerxes the Persian Zeus" and "vultures, those living tombs," and at certain conceits of Callisthenes which are high-flown rather than sublime, and at some in Cleitarchus more ludicrous still - a witer whose frothy style tempts us to travesty Sophocles and say: "He blows a little pipe, and blows it ill." The same faults may be observed in Amphicrates and Hegesias and Matris, who in their frequent moments (as they think) of inspiration instead of playing the genius are simply playing the fool.

Speaking generally, it would seem that bombast is one of the hardest things to avoid in writing. For all those writers who are ambitious of a lofty style, through dread of being convicted of feebleness and poverty of language, slide by a natural gradation into the opposite extreme. "Who fails in great endeavour, nobly fails," is their creed. Now bulk, when hollow and affected, is always objectionable, whether in material bodies or in writings, and in danger of producing on us an impression of littleness : "Nothing," it is said, "is drier than a man with the dropsy."

The characteristic, then, of bombast is that it transcends the Sublime: but there is another fault diametrically opposed to grandeur: this is called puerility and it is the failing of feeble and narrow minds—indeed, the most ignoble of all vices in writing. By puerility we mean a pedantic habit of mind, which by over-elaboration ends in frigidity. Slips of this sort are made by those who, aiming at brilliancy, polish, and especially attractiveness, are landed in paltriness and silly affectation. Closely associated with this is a third sort of vice, in dealing with the passions, which Theodorus used to call false sentiment, meaning by that an ill-timed and empty display of emotion, where no emotion is called for, or of greater emotion than the situation warrants. Thus we often see an author hurried by the tumult of his mind into tedious displays of mere personal feeling which has no connection with the subject. Yet how justly ridiculous must an author appear, whose most violent transports leave his readers quite cold. ! However, I will dismiss this subject, as I intend to devote a separate work to the treatment of the pathetic in writing.

IV

The last of the faults which I mentioned is frequenly observed in Timaeus—I mean the fault of frigidity. In other respects he is an able writer, and sometimes most unsuccessful in the loftier style; a man of wide knowledge, and full of ingenuity; a most bitter

critic of the failings of others—but unhappily blind to his own. In his eagerness to be always striking out new thoughts he frequently falls into the most childish absurdities. I will only instance one or two passages, as most of them have been pointed out by Caecillius. Wishing to say something very fine about Alexander the Great he speaks of him as a man "who annexed the whole of Asia in fewer years than Isocrat spent in writing his panegyric oration in which he urges the Greeks to make war on Persia" How strange is the comparison of the "great Emathian conqueror" with an Athenian rhetorician ! By this mode of reasoning it is plain that the Spartans were very inferior to Isocrates in courage, since it took them thirty years to conquer Messene, while he finished the composition of this harangue in ten. Observe, too, his language on the Athenians taken is Sicily. "They paid the penalty for their imbious outrage on Hermes in mutilating his statutes : and the chief agent in their destruction was one who was descended on his father's side from the injured deity—Hermocrates, son of Hermon." I wonder, my dearest Terentian, how he omitted to say of the tyrant Dionysius that for his impiety towards Zeus and Herakles he was deprived of his power by Dion and Herakleides. Yet why speak of Timaeus, when even men like Xenophon and Plato—that very demigods of literature—though they had sat at the feet of Socrates, sometimes forgot themselves in the pursuit of such paltry conceits The former, in his account or the Spartan Polity, has these words : "Their voice you would no more hear than if they were of marble, their gaze is as immovable as if they were cast in bronze ; you would deem them more modest than the very maidens in their eyes'.[3] To speak of the pupils of the eyes as "modest maidens" was a piece of absurdity becoming. Amphicrates[4] rather than Xenophon. And then what a strange delusion to suppose that modesty is always without exception expressed in the eye ! Where-as it is commonly said that there is nothing by which an impudent fellow betrays his character so much as by the expression of his eyes. Thus Achilles addresses. Agamemnon in the *Iliad* as "drunked, with eye of dog".[5] Timaeus, however, with that want of judgment which characterizes plagiarists could not leave to Xenophon the possession of even this piece of frigidity. In relating how Agathocles carried off his cousin, who was wedded to another man, from the festival of the unveiling, he asks : "Who could have done such a deed, unless he had harlots instead of maidens in his eyes?" And Plato himself, elsewhere so supreme a master of style, meaning to describe certain recording tablets, says : "They shall write, and deposit in the temples memorials of cypress wood";[6] and again : "Then concerning walls, Megillus, I give

3 Xen. de Rep Laced, 3, 5.
4 C iii, setc., 2.
5 Il. i. 225
6 Plat de Legg v. 741, C.

my vote with Sparta that we should let them lie asleep within the ground, and, not awaken them".[7] And Herodotus falls pretty much under the same censure, when he speaks of beautiful women as "tortures to the eye,"[8] though here there is some excuse, as the speakers in this passage are drunken barbarians. Still, even from dramatic motives, such erros in taste should not be permitted to deface the pages of an immortal work.

V

Now all these glaring improprieties of language may be traced to one common root—the pursuit of novelty in thought. It is this that has turned the brain of nearly all the learned world of today. Human blessing and human ills commonly flow from the same source: and, apply this principle to literature, those ornaments of style, those sublime and delightful images, which contribute to success, are the foundation and the origin, not only of excellence, but also of failure. It is thus with the figures called transitions, and hyperboles, and the use of plurals for singulars, I shall show presently the dangers which they seem to involve. Our next task, therefore, must be to propose and to settle the question how we may avoid the faults of style related to sublimity.

VI

Our best hope of doing this will be first of all to grasp some definite theory and criterion of the true Sublime. Nevertheless that is a hard matter; for a just judgment of style of the final fruit of long experience; still, I believe that the way I shall indicate will enable us to distinguish between the true and false Sublime, so far as it can be done by rule.

VII

It is proper to observe that in human life nothing is truly great which is described by all elevated minds. For example, no man of sense can regard wealth, honour, glory, and power, or any of those things which are surrounded by a great external parade of pomp and circumstance, as the highest blessings, seeing that merely to despise such things is a blessing of no common order : certainly those who possess them are admired much less than those who, having the opportunity to acquire them, through greatness of soul neglect it. Now let us apply this principle to the Sublime in poetry or in prose; let us ask in all cases, is it merely a specious sublimity? Is this gorgeous exterior a mere false and clumsy pageant, which if laid open will be found to conceal nothing but emptiness? For if so, a noble mind will scorn instead of admiring it. It is natural to us to feel our souls lifted up by

7 Ib. vi, 778, D.
8 v., 18.

the true Sublime, and conceiving a sort of generous exultation to be filled with joy and pride, as though we had ourselves originated the ideas which we read. If then any work, on being repeatedly submitted to the judgment of an acute and cultivated critic, fails to dispose his mind to lofty ideas; if the thoughts which it suggests do not extend beyond what is actually expressed; and if, the longer you read it, the less you think of it—there can be here no true sublimity, when the effect is not sustained beyond the mere act of perusal. But when a passage is pregnant in suggestion, when it is hard, nay impossible, to distract the attention from it, and when it takes a strong and lasting hold on the memory, then we may be sure that we have lighted on the true Sublime. In general we may regard those words as truly noble and sublime which always please and please all readers. For when the same book always produces the same impression on all who read it, whatever be the difference in their pursuits their manner of life, their aspirations, their ages, or their language, such a harmony of opposites gives irresistible authority to their favourable verdict.

VIII

I shall now proceed to enumerate the five principal sources, as we may call them, from which almost all sublimity is derived, assuming of course, the preliminary gift on which all these five sources depend, namely, command of language. The first and the most important is grandeur of thought, as I have pointed out elsewhere in my work on Xenophon. The second is a vigorous and spirited treatment of the passions. These two conditions of sublimity depend mainly on natural endowments, whereas those which follow derive assistance from Art. The third is a certain artifice in the employment of figures, which are of two kinds, figures of thought and figures of speech. The fourth is dignified expression, which is subdivided into (*a*) the proper choice of words, and (*b*) the use of metaphors and other ornaments of diction. The fifth cause of sublimity, which embraces all those preceding, is majesty and elevation of structure. Let us consider what is involved in each of these five forms separately.

I must first, however, remark that some of these five divisions are omitted by Caecilius; for instance, he says nothing about the passions. Now if he made this omission from a belief that the Sublime and the Pathetic are one and the same thing, holding them to be always coexistent and interdependent, he is in error. Some passions are found which, so far from being lofty, are actually low, such as pity, grief, fear; and conversely, sublimity is often not in the least affecting, as we may see among innumerable other instances) in those bold expressions of our great poet in the sons of Aloeus :

Highly they raged
To pile huge Ossa on the Olympian peak.

> And Pelion with all his waving trees
> On Ossa's crest to raise, and climb the sky;

and the yet more tremendous climax :

> And now had they accomplished it.

And in orators, in all passage dealing with panegyric and in all the more imposing and declamatory places, dignity and sublimity play an indispensable part; but pathos is mostly absent. Hence the most pathetic orators have usually but little skill in panegyric, and conversely those who are powerful in penegyric generally fail in pathos. If on the other hand, Caecilius supposed that pathos never contributes to sublimity, and this is why he thought it alien to the subject, he is entirely deceived. For I would confidently pronounce that nothing is so conducive to sublimity as an appropriate display of genuine passion, which bursts out with a kind of "fine madness" and divine inspiration, and falls on our ears like the voice of a god.

IX

I have already said that of all these five conditions of the Sublime the most important is the first, that is, a certain lofty cast of mind. Therefore, although this is a faculty rather natural than acquired, nevertheless it will be well for us in this instance also to train up our souls to submility, and make them as it were ever big with noble thoughts. How, it may be asked, is this to be done? I have hinted elsewhere in my writings that sublimity is, so to say, the image of greatness of soul. Hence a thought in its naked simplicity, even though unuttered, is sometimes admirable by the sheer force of its sublimity; for instance, the silence of Ajax in the eleventh Odyssey-[9] is great, and grandeur than anything he could have said. It is absolutely essential, then, first of all to settle the question whence this grandeur of conception arises; and the answer is that true eloquence can be found only in those whose spirit is generous and aspiring. For those whose whole lives are wasted in paltry and illiberal thoughts and habits cannot possibly produce any work worthy of the lasting reverence of mankind. It is only natural their words should be full of sublimity whose thoughts are full of majesty. Hence sublime thoughts belong properly to the loftiest minds. Such was the reply of Alexander to his general Parmenio, when the latter had observed; "Were I Alexander, I should have been satisfied": "And I were I Parmenio.."

The distance betwee heaven and earth [10]—a measure, one might say, not less appropriate to Homer's genius than to the stature of his discord. How different is that touch of Hesiod's in his description of sorrow—if the *Shield* is really one of his works :

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9 *Od* xi. 543. 10 *Il.* iv. 442.

"rheum from her nostrils flowed"[11] an image not terrible, but disgusting. Now consider how Homer gives dignity to his divine persons :

> As far as lies his airy ken, who sits
> On some tall crag, and scans the wine-dark sea :
> So far extends the heavenly coursers' stride.-[12]

He measures their speed by the extent of the whole world—a grand comparsion, which might reasonably lead us to remark that if the divine steeds were to take two such leaps in succession, they would find no room in the world for another Sublime also are the images in the "Battle of the Gods" :

> A trumpet sound
> Rang through the air, and shook the Olympian height;
> Then terror seized the monarch of the dead
> And springing from his throne he cried aloud
> With fearful vice, lest the earth, rent asunder
> By Neptune's mighty arm, forthwith reveal
> To mortal and immortal eyes those halls
> So drear and dank, which e'en the gods abhor[13]

Earth rent from its foundations ! Tartarus itself laid bare ! The whole world torn asunder and turned upside down! Why, my dear friend, this is a perfect hurly-burly, in which the whole universe, heaven and hell, mortals and immortals, share the conflict and the peril. A terrible picture, certainly, but (unless perhaps it is to be taken allegorically) downright impious, and over-stepping the bounds of decency. It seems to me that the strange medley of wounds, quarrels, revenges, tears, bonds, and other woes which makes up the Homeric tradition of the gods was designed by its author to degrade his deities, as far as possible, into men, and exalt his men into deities—or rather, his gods are worse off than his human characters, since we, when we are unhappy, have a haven from ills in death, while the gods, according to him, not only live for ever, but live for ever in misery. For to be preferred to this description of the battle of the gods are those passages which exhibit the divine nature in its true light, as something spotless, great, and pure, as, for instance, a passage which has often been handled by my predecessors, the lines on Poseidon :

> Mountain and wood and solitary peak,
> The ships Achaian, and the towers of Troy,
> Trembled beneath the god's immortal feet
> Over the waves he rode, and round him played,
> Lured from the deeps, the ocean's monstrous brood,
> With uncoutch gambols welcoming their lord :
> The charmed billows parted : on they flew-[14]

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11 *Scut Herc.* 267. 12 *Il.* v. 770.
13 *Il.* xxi. 388; xx. 61. 14 *Il.* xiii. 18; xx. 60: xiii. 19,27.

And thus also the lawgiver of the Jews, no ordinary man, having formed an adequate conception of the Supreme Being, gave it adequate expression in the opening words of his "Laws" : "God said"—what?—"let there be light, and there was light : let there be land, and there was."

I trust you will not think me tedious if I quote yet one more passage from our great poet (referring this time to human characters) in illustration of the manner in which he leads us with him to heroic heights. A sudden and baffling darkness as of night has overspread the ranks of his warring Greeks. Then Ajax in sore perplexity cries aloud :

> Almighty Sire,
> Only from darkness save Achaia's sons ;
> No more I ask, but give us, back the day ;
> Grant but our sight, and slay us, if thou wilt.-[15]

The feelings are just what we should look for in Ajax. He does not, you observe, ask for his life—such a request would have been unworthy of his heroic soul—but finding himself paralyzed by darkness, and prohibited from employing his valour in any noble action, he chafes because his arms are idle, and prays for a speedy return of light. "At least," he thinks, 'I shall find a warrior's grave, even though Zeus himself should fight against me." In such passages the mind of the poet is swept along in the whirlwind of the struggle, and, in his own words, he

> Like the fierce war-god, raves, or wasting fine
> Through the deep thickets on a mountain-side ;
> His lips drop foam.-[16]

But there is another and a very interesting aspect of Homer's mind. When we turn to the *Odyssey* we find occasion to observe that a great poetical genius in the decline of power which comes with old age naturally leans towards the fabulous. For it is evident that this work was composed after the *Iliad,* in proof of which we may mention among many other indications, the introduction in the *Odyssey* of the sequel to the story of his heroes' adventures at Troy, as so many additional episodes in the Trojan war, and especially the tribute of sorrow and mourning which is paid in that poem to departed heroes, as if fulfilment of some previous design. The *Odyssey* is, in fact, a sort of epilogue to the *Iliad* :

> There warrior Ajax lies Achilles there,
> And there Petroclus, godlike counsellor ;
> There lies my own dear son :-[17]

And for the same reason, I imagine, whereas in the *Iliad*, which was written when his genius was in its prime, the whole structure

15 *Il.* xvii. 645. 16 *Il.* xv. 605. 17 *Od.* iii 109.

of the poem is founded on action and struggle, in the *Odyssey* he generally prefers the narrative style, which is proper to old age. Hence Homer in his *Odyssey* may be compared to the setting sun : he is still as great as ever, but he has lost his fervent heat. The strain is now pitched to a lower key than in the "Tale of Troy divine" : we begin to miss that high and equal sublimity which never flags or sinks, that continuous current of moving incidents, those rapid transitions, that force of eloquence, that opulence of imagery which is ever true to Nature. Like the sea when it retires upon itself and leaves its shores waste and bare, henceforth the tide of sublimity begins to ebb, and draws us away into the dim region of myth and legend. In saying this I am not forgetting the fine storm-pieces in the *Odyssey*, the story of the Cyclops [18] and other striking passages. It is Homer grown old I am discussing but still it is Homer. Yet in everyone of these passages the mythical predominates over the real.

My purpose in making this digression was, as I said, to point out into what trifles the second childhood of genius is too apt to be betrayed ; such I mean, as the bag in which the winds are confined,[19] the tale of Odysseus's comrades being changed by Circe into swine[20] ("whimpering porkers" Zoilus called them), and how Zeus was fed like a nestling by the doves,[21] and how Odysseus passed ten nights on the shipwreck without food,[22] and the improbable incidents in the slaying of the suitors[23]. When Homer nods like this, we must be content to say that he dreams as Zeus might dream. I wished to make you understand that great poets and prose-writers, after they have lost their power of depicting the passions turn naturally to the delineation of character. Such, for instance, is the life-like and characteristic picture of the palace of Odysseus, which may be called a sort of comedy of manners.

X

Let us now consider whether there is anything further which conduces to the Sublime in writing. It is law of Nature that in all things there are certain constituent parts, coexistent with their substance. It necessarily follows, therefore, that one cause of sublimity is the choice of the most striking circumstances involved in whatever we are describing, and further, the power of afterwards combining them into one animate whole. The reader is attracted partly by the selection of the incidents, partly by the skill which has welded them together For instance, Sappho, in dealing with the passionate manifestations attending on the frenzy of lovers, always chooses her strokes from the signs which she has

18 *Od.* ix 182. 19 *Od.* x. 17. 20 *Od.* x. 237.
21 *Od.* xii. 62. 22 *Od.* xii. 447. 23 *Od.* xxii. *passim*

observed to be actually exhibited in such cases. But her peculiar excellence lies in the felicity with which she chooses and unites together the most striking and powerful features.

> I deem that man divinely blest,
> Who sits, and, gazing on thy face,
> Hears thee discourse with eloquent lips,
> And marks thy lovely smile.
> This, this it is that made my heart
> So wildly flutter in my breast ;
> Whene'er I look on thee, my voice
> Falters, and faints, and fails ;
> My tongue's benumbed; subtle fire
> Through all my body inly steals ;
> Mine eyes in darkness reel and swim ;
> Strange murmurs drown my ears :
> With dewy damps my limbs are chilled ;
> An icy shiver shakes my frame ;
> Paler than ashes grows my cheek ;
> And Death seems nigh at hand.

Is it not wonderful how at the same moment soul, body, ears, tongue, eyes, colour, all fail her, and are lost to her as completely as if they were not her own? Observe too how her sensations contradict one another—she freezes, she burns, she raves, she reasons, and all at the same instant. And this description is designed to show that she is assailed, not by any particular emotion, but by a tumult of different emotions. All these tokens belong to the passion of love ; but it is in the choice, as I said, of the most striking features, and in the combination of them into one picture, that the perfection of this Ode of Sappho's lies. Similarly Homer in his description of tempests always picks out the most terrific circumstances. The poet of the "Arimaspeia" intended the following lines to be grand :

> Herein I find a wonder passing strange,
> That men should make their dwelling on the deep
> Who far from land essaying bold to range
> With anxious heart their toilsome vigils keep ;
> Their eyes are fixed on heaven's starry steep.
> The ravening billows hunger for their lives ;
> And oft each shivering wretch constrained to weep,
> With suppliant hands to move heaven's pity strives,
> While many a direful qualm his very vitals rives,

All must see that there is more of ornament than of terror in the description. Now let us turn to Homer. One passage will suffice to show the contrast.

> On them he leaped, as leaps a raging wave,
> Child of the winds under the darkening clouds,

On a swift ship, and buries her in foam ;
Then cracks the sail beneath the roaring blast,
And quakes the breathless seamen's shuddering heart
In terror dire : death lours on every wave.[24]

Aratus has tried to give a new turn to this last thought :

"But one frail timber shields them from their doom,"-[25] banishing by this feeble piece of subtlety all the terror from his description ; setting limits, moreover to the peril described by saying "shields them"; for so long as it shields them it matters not whether the "timber" be "frail" or stout. But Homer does not set any fixed limit to the danger, but gives us a vivid picture of men a thousand times on the brink of destruction, every wave threatening them with instant death. Moreover, by his bold and forcible combination of prepositions of opposite meaning he tortures his language to imitate the agony of the scene, the constraint which is put on the words accurately reflecting the anxiety of the sailors' minds, and the diction being stamped as it were, with the peculiar terror of the situation. Similarly Archilochus in his description of the shipwreck, and similarly Demosthenes when he describes how the news came of the taking of Elatea[26]— "it was evening," etc. Each of these authors fastidiously rejects whatever is not essential to the subject and in putting together the most vivid features is careful to guard against the interposition of anything frivolous, unbecoming, or tiresome. Such blemishes mar the general effect, and give a patchod and gaping appearance to the edifice of sublimity, which ought to be built up in a solid and uniform structure.

XI

Closely associated with the part of our subject we have just treated is that excellence of writing which is called amplification, when a writer or pleader, whose theme admits of many successive starting-points and pauses, brings on one impressive point after another in a continuous and ascending scale. Now whether this is employed in the treatment of a commonplace, or in the way of exaggeration, whether to place arguments or facts in a strong light or in the disposition of actions or of passions—for amplification takes a hundred different shapes—all cases the orator must be cautioned that none of these methods is complete without the aid of sublimity—unless, indeed, it be our object to excite pity, or to depreciate an opponent's argument. In all other uses of amplification, if you subtract the element of sublimity you will take as it were the soul from the body. No sooner of sublimity removed than the whole becomes lifeless, nerveless, and dull.

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24 *Il*. xv. 624 25 Phaenomena, 299.
26 De Cor. 169.

There is a difference however, between the rules I am now giving and those just mentioned. Then I was speaking of the delineation and co-ordination of the principal circumstances. My next task, therefore, must be briefly to define this difference, and with it the general distinction between amplification and sublimity. Our whole discourse will thus gain in clearness.

XII

I must first remark that I am not satisfied with definition of amplification generally given by authorities on rhetoric They explain it to be a form of language which invests the subject with a certain grandeur. Yes, but his definition may be applied indifferently to sublimity, pathos, and the use of figurative language, since all these invest the discourse with some sort of grandeur. The difference seems to me to lie in this, that sublimity gives elevation to a subject, while amplification gives extension as well. Thus the Sublime is often conveyed in a single thought, but amplification can only subsist with a certain prolixity and diffusiveness. The most general definition of amplification would explain it to consist in the gathering together of all the constituent parts and topics of a subject, emphasizing the argument by repeated insistence, herein differing from proof that whereas the object of proof is logical demonstration...

Plato, like the sea, pours forth his riches in a copious and expansive flood. Hence the style of the orator, who is the greater master of our emotions, is often, as it were, red-hot and ablaze with passion, where as Plato, whose strength lay in a sort of weighty and sober magnificance, though never frigid, does not rival the thunders of Demosthenes. And, if a Greek may be allowed to exp ess an opinion on the subject of Latin literature, I think the same difference may be discerned in the grandeur of Cicero as compared with that of his Grecian rival. The sublimity of Demosthenes is generally sudden and abrupt : that of Cicero is equally diffused. Demosthenes is vehement, rapid, vigorous, terrible; he burns and sweeps away all before him ; and hence we may liken him to a whirlwind or a thunderbolt : Cicero is like a widespread conflagration, which rolls over and feeds on all around it, whose fire is extensive and burns long, breaking out successively in different places, and finding its fuel now here, now there. Such points, however I resign to your more competent judgment.

To resume, then, the high strung sublimity of Demosthenes is appropriate to all cases where it is desired to exaggerate, or to rouse some vehement emotion, and generally when we want to carry away our audience with us. We must employ the diffusive style, on the other hand, when we wish to overpower them with a flood of language. It is suitable, for example, to familiar topics, and to perorations in most cases, and to digressions, and to all

descriptive and declamatory passages, and in dealing with history or natural science, and in numerous other cases.

XIII

To return, however, to Plato : how grand he can be with all that gentle and noiseless flaw of eloquence you will be reminded by this characteristic passage, which you have read in his *Republic :* "They, therefore, who have no knowledge of wisdom and virtue, whose lives are passed in feasting and similar joys, are borne downwards, as is but natural, and in this region they wander all their lives ; but they never lifted up their eyes nor were borne upwards to the true world above, nor ever tasted of pleasure abiding and unalloyed ; but like beasts they ever look downwards, and their heads are bent to the ground, or rather to the table ; they feed full their bellies and their lusts, and longing ever more and more for such things they kick and gore one another with horns and hoofs of iron, and slay one another in their insatiable desires."[27]

We may learn from this author if we would but observe his example, that there is yet another path besides those mentioned which leads to sublime heights. What path do I mean ? The emulous imitation of the great poets and prose-writers of the past. On this mark, dear friend, let us keep our eyes ever steadfastly fixed. Many gather the divine impulse from another's spirit, just as we are told that the Pythian priestess when she takes her seat on the tripod where there is said to be a rent in the ground breathing upwards a heavenly emanation straighaway conceives from that source the godlike gift of prophecy, and utters her inspired oracles ; so likewise from the mighty genius of the great writers of antiquity there is carried into the souls of their rivals, as from a fount of inspiration, an effluence which breathes upon them until, even though their natural temper be but cold they share the sublime enthusiasm of others. Thus Homer's name is associated with a numerous band of illustrious disciples—not only Herodotus, but Stesichorus before him, and the great Archilochus, and above all Plato, who from the great fountain head of Homer's genius drew into himself innumerable tributary streams. Perhaps it would have been necessary to illustrate this point, had not Ammonius and his school arleady classified and noted down the various examples. Now what I am sepeaking of is plagiarism, but resembles the process of copying from fair forms or status or works of skilled labour. Nor in my opinion would so many fair flowers of imagery have bloomed among the philosophical dogmas of Plato, nor would he have risen so often to the language and topics of poetry, had he not engaged heart and soul in a contest for precedence with Homer, like a young champion entering the lists against a veteran. It may be that he showed too ambitious a spirit in venturing on such a duel ; but nevertheless it was not without advantage to him : "For strife like this," Hesiod says, "is good

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27. *Rep.* ix. 586, *A.*

for men."[28] And where shall we find a more glorious arena or a nobler crown than here, where even defeat at the hands of our predecessors is not ignoble ?

XIV

Therefore it is good for us also, when we are labouring on some subject which demands a lofty and majestic style, to imagine to ourseles how Homer might have expressed this or that, or how Plato or Demosthenes would have clothed it with sublimity, or, in history, Thucydides. For by our fixing an eye of rivalry on those high examples they will become like beacons to guide us, and will perhaps lift up our souls to the fulness of the stature we conceive. And it would be still better should we try to realize this further thought. How would Homer, had he been here, or how would Demosthenes, have listened to what I have written, or how would they have been affected by it? For what higher incentive to exertion could a writer have then to imagine such judges or such an audience of his works, and to give an account of his writings with heroes like these to criticize and look on ? Yet more inspiring would be the thought, with what feelings will future ages through all time read these may works ? If this should awaken a fear in any writer that he will not be intelligible to his contemporaries it will necessarily follow that the conceptions of his mind will be crude, maimed, and abortive, and lacking that ripe perfection which alone can win the applause of ages to come.

XV

The dignity, grandeur, and energy of a style largely depend on a proper employment of images, a term which I prefer to that usually given. The term image in its most general acceptation includes every thought howsoever presented, which issues in speech. But the term is now generally confined to those cases when he who is speaking, by reason of the rapt and excited state of his feelings, imagines himself to see what he is talking about, and produces a similar illusion in his hearers. Poets and orators both employ images, but with a very different object, as you are well aware. The poetical image is designed to astound ; the oratorical image to give perspicuity. Both, however, seek to work on the emotions.

Mother, I pray thee, set not thou upon me.
Those maids with bloody face and serpent hair :
See, see, they come, they'ar here they spring upon me ! [29]

And again,

"Ah, and she'll slay me ! whither shall I fly ?" [30]

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28 *Opp* 29 Eur, *Orest* 255.
30 *Iph Taur* 191.

The poet when he wrote like this saw the Erinyes with his own eyes, and he almost compels his re iders to see them too. Euripides found his chief delight in the labour of giving tragic expression to these two passions of madness and love, showing here a real mastery which I cannot think he exhibited elsewhere. Still, he is by no means different in venturing on other fields of the imagination. His genius was far from being of the highest order, but by taking pains he often raises himself to a tragic elevation. In his sublimer moments he generally reminds us of Homer's description of the lion :

With tail he lashes both his flanks and sides,
And spurs himself to battle.[31]

Take for instance, that passage in which Helios, in handing the reins to his son, says :

Drive on, but shun the burning Libyan tract ;
The hot dry air will let thine axle down :
Toward the seven Pleiades keep thy steadfast way.

And then :

This said, his son undaunted snatched the reins,
Then smote the winged coursers' sides : they bound.
Forth on the void and cavernous vault of air.
His father mounts another steed, and rides
With warning voice guiding his son 'Drive there !
Turn, turn thy car this way".[32]

May we not say that the spirit of the poet mounts the chariot with his hero, and accompanies the wingedsteeds in their perilous flight? Were it not so—had not imagination soared side by side with them in that celestial passage—he would never conceive so *vivid* an image. Similar is that passage in his *Cassandra,* begining

Ye Trojans, lovers of the steed.[33]

Aeschylus is especially bold in forming images suited to his heroic themes ; as when he says of his "Seven against Thebes" :

Seven mighty men, and valiant captains, slew
Over an iron-bound shield a bull, then dipped
Their fingers in the blood, and all invoked
Ares, Enyo and death dealing Flight,
In witness of their oaths.[34]

and describes how they all mutually pledged themselves without flinching to die. Sometimes, however, his thoughts are unshaped, and

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31 *Il.* xx. 170. 32 Eur. *Phaet.*

33 Perhaps from the lost Alexander (Jahn).

34 Sept c Th. 42.

as is were rough hewn and rugged. Not observing this, Euripides, from too blind a rivalry sometimes falls under the same censure. Aeschylus with a strange violence of language represents the palace of Lycurgus as *posses ed* at the appearance of Dionysius :

The halls with rapture thrill, the roof's inspired.[35]

Here Euripides, in borrowing the image, softens its extravagance :[36].

And all the mountian felt the god.[37]

Sophocles has also shown himself a great master of the imagination in the scene in which the dying Oedipus prepares himself for burial in the midst of a tempest,[38] and where he tells how Achilles appeared to the Greeks over his tomb just as they were putting out to sea on their departure from Troy[39] This last scene has also been delineated by Simonides with a vividness which leaves him inferior so none. But it would be an endless task to cite all possible examples.

To return then,[40] in poetry, as I observed, a certain mythical exaggeration is allowable, transcending altogerther mere logical credence. But the chief beauties of an oratorical image are its energy and reality. Such digressions become offensive and monstrous when the language is cost in a poetical and fabulous mould, and runs into all sorts of impossibilities. Thus much may be learnt from the great orators of our own day, when they tell us in tragic tones that they see the Furies[41]—good people, can't they understand that when Orestes cries out :

Off, off I say ! I know thee who thou art,
One of the fiends that haunt me : I feel thine arms
About me cast, to drag me down to hell[42]

these are the hallucinations of a madman ?

Wherein, then, lies force of an oratorical image? Doubtless in adding energy and passion in a hundred different ways to a speech; but especially in this, that when it is mingled with the practical, argumentative parts of an oration, it does not merely covince the hearer, but enthralls him. Such is the effect of those words of Demosthenes:[43] "Supposing, now, at this moment a cry of alarm were heard outside the assize courts, and the news eame that the prison was broken open and the prisoners escaped, is there any man here who is such a trifler that he would not run to the rescue

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35 Aesch. Lycurg.
36 Lit. Giving it a different flavour'' ii lo.
37 Bacch 726 38 *Oed.* col. 1586.
39 In his lost *Polyxena*. 40 2.
41 C. Petronius, *Satyricon* ch, i, *passim*. 42 *Orest*, 264.
43 C. *Timocrat*, 208.

at the top of his speed? But suppose someone came forward with the information that they had been set at liberty by the defendant, what then? Why, he would be lynched on the spot!" Compare also the way in which Hyperides excused himself, when he was proceeded against for bringing in a bill to liberate the slaves after Chaeronea. "This measure," he said, "was not drawn up by any orator, but by the battle of Chaeronea." This striking image, being thrown in by the speaker in the midst of his proofs, enables him by one bold stroke to carry all mere logical objection before him. In all such cases our nature is drawn towards that which affects it most powerfully : hence an image lures us away from all argument : judgement is paralyzed, matters of fact disappear from view, eclipsed by the superior blaze. Nor is it suprising that we should be thus affected; for when two forces are thus placed in juxtaposition, the stronger must always absorb into itself the weaker.

On sublimity of thought, and the manner in which it arises from native greatness of mind, from imitiation, and from the employment of images, this brief outline must suffice.[44]

XVI

The subject which next claims our attention is that of figures of speech. I have already observed that figures, judiciously empolyed, play an important part in producing sublimity. It would be a tedious, or rather an endless task, to deal with every detail of this subject here; so in order to establish what I have laid down, I will just run over, without further preface, a few of those figures which are most effective in lending grandeur to language.

Demosthenes is defending his policy; his natural line of argument would have been: "You did not do wrong, men of Athens, to take upon yourselves the struggle for the liberties of Hellas. Of this you have some proofs. They did not wrong who fought at Marathon, at Salamis and Plataea." Instead of this, in a sudden moment of supreme exaltation he bursts out like some inspired prophet with that famous appeal to the mighty dead: "Ye did not, could not have done wrong. I swear it by the men who faced the foe at Marathon!"[45]. He employs the figure of adjuration to which I will here give the name of Apostrophe. And what does he gain by it? He exalts the Athenian ancestors to the rank of divinities, showing that we ought to invoke those who have fallen for their country as gods; he fills the hearts of his judges with the heroic pride of the old warriors of Hellas; forsaking the beaten path of argument he rises to the loftiest altitude of grandeur and passion, and commands assent by the startling novelty of his appeal; he applied the healing charm of eloquence, and thus "ministers to the

44 He passes over chs. x, xi. 45 De Cor. 208.

mind diseased" of his countrymen, until lifted by his brave words above their misfortunes they begin to feel that the disaster of Chaeronea is no less glorious than the victories of Marathon and Salamis. All this he effects by the use of one figure, and so carries his hearers away with him. It is said that the germ of the adjuration is found in Eupolis.

> By mine own fight, by Marathon, I say,
> Who makes my heart to ache shall rue the day ! [46]

But there is noting grand in the mere employment of an oath. Its grandeur will depend on its being employed in the right place and the right manner on the right occasion, and with the right motive. In Eupolis the oath is nothing beyond an oath; and the Athenians to whom it is addressed are still prosperous, and in need of no consolation. Moreover, the poet does not, like Demosthenes, swear by the departed heroes as deities, so as to engender in his audience a just conception of their valour, but diverges from the champions to the battle—a mere lifeless thing. But Demosthenes has so skilfully managed the oath that in addressing his countrymen after the defeat of Chaeronea he takes out of their minds all sense of disaster; and at the same time, while proving that no mistake has been made, he holds up an example, confirms his arguments by an oath, and makes his praise of the dead an incentive to the living. And to rebut a possible objection which occured to him—"Can you, Demosthenes, whose policy ended in defeat, swear by a victory?"—the orator proceeds to measure his language, choosing his very words so as to give no handle to opponents, thus showing us that even in our most inspired moments reason ought to hold the reins-[47]. Let us mark his words: "Those who *faced the foe* at Marathon; those who *fought in the seafights* of Salamis and Artemisium; those who *stood in the ranks* at Plataea". Note that he nowhere says "those who *conquered*" artfully suppressing any word which might hint at the successfull issue of those battles, which would have spoilt the parallel with Chaeronea. And for the same reason he steals a march on his audience, adding immediately: "All of whom, Aeschinese—not those who were successful only—were buried by the state at the public expense."

XVII

There is one truth which my studies have led me to observe, which perhaps it would be worthwhile to set down briefly here. It is this, that by a natural law the Sublime, besides receiving an acquisition of strength from figures, in its turn lends support in a

46 In his (lost) Demis.
47 Lit. "That even in the midst of the revels of Bacchus we ought to remain sober."

remarkable manner to them. To explain: the use of figures has a peculiar tendancy to rouse a suspicion of dishonesty, and to create an impression of treachery, scheming, and false reasoning; especially if the person addressed be a judge, who is master of the situation and still more in the case of a despot, a king, a military potentate, or any of those who sit in high places. If a man feels that this artful speaker is treating him like a silly boy and trying to throw dust in his eyes, he at once grows irritated and thinking that such false reasoning implies a contempt of his understanding, he perhaps flies into a rage and will not hear another word; or even if he masters his resentment, still he is utterly indisposed to yield to the persuasive power of eloquence. Hence it follows that a figure is then most effectual when it appears in disguise. To ally, then, this distrust which attaches to the use of figures we must call in the powerful aid of sublimity and passion. For art, once associated with these great allies, will be overshadowed by their grandeur and beauty, and pass beyond the reach of all suspicion. To prove this I need only refer to the passage already quoted, "I swear it by the men," etc. It is the very brilliancy of the orator's figure which blind us to the fact that it is a figure. For as the fainter lustre of the stars is put out of sight by the all-encompassing rays of the sun, so when sublimity sheds its light all round the sophistries of rhetoric they become invisible. A similar illusion is produced by the painter's art. When light and shadow are represented in colour, though they lie on the same surface side by side, it is the light which meets the eye first, and appears not only more conspicuous but also much nearer. In the same manner passion and grandeur of language, lying nearer to our souls by reason both of a certain natural affinity and of their radiance, always strike our mental eye before we become conscious of the figure, throwing its artificial character into the shade and hiding it as it were in a veil.

XVIII

The figures of question and interrogation also possess a specific quality which tends strongly to stir an audience and give energy to the speaker's words. "Or tell me, do you want to run about asking one another, is there any news? What greater news could you have than that a man of Macedon is making himself master of Hellas? Is Philip dead? Not he. However, he is ill. But what is that to you? Even if anything happens to him you will soon raise up another Philip." Or this passage: "Shall we sail against Macedon? And where, asks one, shall we effect a landing? The war itself will show us where Philip's weak places lie". Now if this had been put badly it would have lost greatly in force. As we see it, it is full of the quick alternation of question and answer. The orator replies to himself as though he were meeting another man's objections. And this figure not only raises the tone of his words but makes them more convincing. For an exhibition of feeling has then most effect on an audience when it appears to flow

naturally from the occasion, not to have been laboured by the art of the speaker; and this device of questioning and replying to himself reproduces the moment of passion. For as a sadden question addressed to an individual will sometimes startle him into a reply which is an unguarded expression of his genuine sentiments, of the figure of question and interrogation blinds the judgment of an audience, and deceives them into a belief that what is really the result of labour in every detail has been struck out of the speaker by the inspiration of the moment.

There is one passage in Herodotus which is generally credited with extraordinary sublimity..

XIX

..The removal of connecting particles gives a quick rush and "torrent repture" to a passage, the writer appearing to be actually almost left behind by his own words. There is an example in Xenophon: "Clashing their shields together they pushed, they fought, they slew, they fell." [48]. And the words of Eurylochus in the *Odyssey*:

> We passed at thy command the woodland's shade;
> We found a stately hall built in a mountain glade.[49]

Words thus severed from one another without the intervention of stops give a lively impression of one who through distress of mind at once halts and hurries in his speech. And this is what Homer has expressed by using the figure *Asyndeton.*

XX

But nothing is so conducive to energy as a combination of different figures, when two or three uniting their reasources mutually contribute to the vigour, the cogency, and the beauty of speech. So Demosthences in his speech against Meidias repeats the same words and breaks up his sentences in one lively descriptive passage : "He who receives a blow is hurt in many ways he could not even describe to another, by gesture, by look, by tone." Then, to vary the movement of his speech, and prevent it from standing still (for stillness produces rest but passion requires a certain disorder of language imitating the agitation and commotion of the soul), he at once dashes off in another direction, breaking up his words again, and repeating them in a different form, "by gesture, by look, by tone—when insult, when harted, is added to violence, when he is struck with the fist, when he is struck as a slave!" By such means the orator imitates the action of Meidias, dealing blow upon blow on the minds of his judges. Immediately after like a hurricane he makes a fresh attack: "When he is struck

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48 *Xen.* Hel. iv. 3, 19.
49 *Od.* x. 251.

with the fist, when he is struck in the face; this is what moves, this is what maddens a man unless he is inured to outrage; no one could describe all this so as to bring home to his hearers its bitterness."[50] You see how he preserves by continual variation the intrinsic force of these repetitions and broken clauses so that his order seems irregular, and conversly his irregularity acquries a certain measure of order.

XXI

Supposing we add the conjunctions, after the practice of Isocrates and his school : "Moreover I must not omit to mention that he who strikes a blow may hurt in many ways, in the first place by gesture, in the second place by look in the third and last place by his tone." If you compare the words thus set down in logical sequence with the expressions of the Meidias, you will see that the rapidity and rugged abruptness of passion, when all is made regular by connecting links, will be smoothed away, and the whole point and fire of the passage will at once disappear. For, as if you were to bind two runners together they will forthwith be deprived of all liberty of movement, even so passion rebels against the trammels of conjunctions and other particles, because they curb its free rush and destroy the impression of mechanical impulse.

XXII

The figure hyperbaton belongs to the same class. By hyperbaton we mean a transposition of words or thoughts from their usual order, bearing unmistakably the characteristic stamp of violent mental agitation. In real life we often see a man under the influence of rage or fear, or indignation, or beside himself with jealously, or with some other out of the interminable list of human passions, begin a sentence, and then swerve aside into some inconsequent parenthesis, and then again double back to his original statement, being borne with quick turns by his distress, as though by a shifting wind, now this way, now that, and playing a thousand capricious variations on his words, his thoughts and the natural order of his discourse. Now the figure hyperbaton is the means which is employed by the best writers to imitate these signs of natural emotion. For art is then perfect when it seems to be nature, and nature, again, is most effective when pervaded by the unseen presence of art. An illustration will be found in the speech of Dionysius of Phocaea in Herodotus : "A hair's breadth now decides our destiny, Ionians, whether we shall live as freemen or as slaves—ay, as runaway slaves. Now, therefore, if you choose to endure a little hardship, you will be able at the cost of some present exertion to overcome your enemies."[51]. The regular

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50 *Meid* 72.
51 vi. 11.

sequence here would have been : "Ionians, now is the time for you to endure a little hardship ; for an hair's breadth will now decide our destiny." But the Phocaean transposes the title "Ionians," rushing at once to the subject of alarm, as though in the terror of the moment he had forgotten the usual address to his audience. Moreover, he inverts the logical order of his thoughts, and instead of beginning with the necessity for exertion, which is the point he wishes to urge upon them, he first gives them the reason for that necessity in the words, "a hair's breadth now decides our destiny," so that his words seem unpremediated, and forced upon him by the crisis.

Thucydides surpasses all other writers in the bold use of this figure, even breaking up sentences which are by their nature absolutely one and indivisible. But nowhere do we find it so unsparingly empolyed as in Demosthenes, who though not so daring in his manner of using it as the elder writer is very happy in giving to his speeches by frequent transpositions the lively air of unstudied debate. Moreover, he drags, as it were, his audience with him into the perils of a long inverted clause. He often begins to say something, then leaves the thought in suspense, meanwhile thrusting in between, in a position apparently foreign and unnatural, some extraneous matters, one upon another, and having thus made his hearers fear lest the whole discourse should break down and forced them into eager sympathy with the danger of the speaker, when he nearly at the end of a period he adds just at the right moment, *i.e.*, when it is least expected, the point which they have been awaiting for so long. And thus by the very boldness and hazard of his inversions he produces a much more astounding effect. I forbear to cite examples, as they are too numerous to require it.

XXIII

The juxtaposition of different cases, the enumeration of particulars, and the use of contrast and climax, all, as you know, add much vigour, and give beauty and great elevation and life to a style. The diction also gains greatly in diversity and movement by changes of case, time, person, number, and gender.

With regard to change of number : not only is the style improved by the use of those words which, though singular in form, are found on inspection to be plural in meaning, as in the lines :

> A countless host dispersed along the sand
> With joyous cries the shoal of tunny hailed

but it is more worthy of observation that plurals for singulars sometimes fall with a more impressive dignity, rousing the imagination by the mere sense of vast number. Such is the effect of those words of Oedipus in Sophocles :

> Oh fatal, fatal ties !
> Ye gave us birth and we being born ye sowed
> The self-same seed, and gave the world to view
> Sons, brothers, sires, domestic murder foul,
> Brides, mothers, wives....Ay, ye laid bare
> The blackest, deepest place where Shame can dwell[52]

Here we have in either case but one person, first Oedipus, then Jocasta ; but the expansion of number into the plural gives an impression of multiplied calamity. So in the following plurals :

"There came forth Hectors and there came Sarpedons." And in those words of Plato's (which we have already adduced elsewhere), referring to the Athenians : "We have no Pelopses or Cadmuses or Aegyptuses or Danauses, or any others out of all the mob of Hellenized barbarians, dwelling among us ; no, this is the land of pure Greeks, with no mixture of foreign elements."[53] etc. Such an accumulation of words in the plural number necessarily gives greater pomp and sound to a subject. But we must only have recourse to this device when the nature of our theme makes it allowable to amplify, to multiply, or to speak in the tones of exaggeration or passion. To overlay every sentence with ornament[54] is very pedantic.

XXIV

On the other hand, the contraction of plurals into singulars sometimes creates an appearance of great dignity : as in that phrase of Demosthenes : "Thereupon all Peloponnesus was divided."[55] There is another in Herodotus : 'When phrynichus brought a drama on the stage entitled *The taking of Miletus*, the whole theatre fell a weeping" instead of "all the spectators" This knitting together of a number of scattered particulars into one whole gives them an aspect of corporate life. And the beauty of both uses lies, I think, in their betokening emotion, by giving a sudden change of complexion to the circumstances—whether a word which is strictly singular is unexpectedly changed into a plural—or whether a number of isolated units are combined by the use of a single sonorous word under one head.

XXV

When past events are introduced as happening in present time the narrative form is changed into a dramatic action. Such is that description in Xenophon : "A man who has fallen and

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52 O. R. 1403. 53 *Menex.* 245, D.
54 Lit. "To hang bells everywhere," a metaphor from the bells which were attached to horses' trappings on festive occasions. 55 *De Cor.* 18.

is being trampled under foot by Cyrus's horse, strikes the belly of the animal with his scimitar ; the horse starts aside and unseats Cyrus, and he falls." Similarly in many passages of Thucydides.

XXVI

Equally dramatic is the interchange of persons, often making a reader fancy himself to be moving in the midst of the perils described :

> Unwearied, thou wouldst deem, with toil unspent,
> They met in war ; so furiously they fought[56]

and that line in Aratus :

> Beware that month to tempt the surging sea.[57]

In the same way Herodotus : "Passing from the city of Elephantine you will sail upwards until you reach a level plain. You cross this region, and there entering another ship you will sail on for two days, and so reach a great city, whose name is Meroe."[58] Observe how he takes us, as it were, by the hand, and leads us in spirit through these places, making us no longer readers, but spectators. Such a direct personal address always has the effect of placing the reader in the midst of the scene of action. And by pointing your words to the individual reader, instead of to the readers generally, as in the line

> "Thou hadst not known for whom Tydides fought,"[59]

and thus exciting him by an appeal to himself you will rouse interest, and fix attention, and make him a partaker in the action of the book.

XXVII

Sometimes, again, a writer in the midst of a narrative in the third person suddenly steps aside and makes a transition to the first. It is a kind of figure which strikes like a sudden outburst of passion. Thus Hector in the *Iliad* :

> With mighty voice called to the men of Troy
> To storm the ships, and leave the bloody spoils :
> If any I behold with willing foot
> Shunning the ships, and lingering on the plain,
> That hour I will contrive his death.[60]

The poet then takes upon himself the narrative part, as being his proper business ; but this abrupt threat he attributes, without a word of warning, to the enraged Trojan chief. To have interposed any such words as "Hector said, so and so" would have had

56 *Il*. xv. 697. 57 *Phaen* 287. 58 ii. 29.
59 *Il*. v. 85. 60 *Il*. xv. 346.

a frigid effect. As the lines stand the writer is left behind by his own words, and the transition is effected while he is preparing for it. Accordingly the proper use of this figure is in dealing with some urgent crisis which will not allow the writer to linger, but compels him to make a rapid change from one person to another. So in *Hecataeus* : 'Now Ceyx took this in dudgeon, and straightway bade the chlidren of Heracles to depart. 'Behold I can give you no help ; lest, therefore, ye perish yourselves and bring hurt upon me also, get ye forth into some other land,' There is a different use of the change of persons in the speech of Demosthenes against Aristogeiton, which places before us the quick turns of violent emotion. "Is there none to be found among you," he asks, "who even feels indignation at the outrageous conduct of a loathsome and shameless wretch who—vilest of men, when you were debarred from freedom of speech, not by barriers or by doors, which might indeed be opened,"[61] etc. Thus in the midst of a half-expressed thought he makes a quick change of front, and having almost in his anger torn one word into two persons, "who, vilest of men," etc., he then breaks off his address to Aristogeiton, and seems to leave him, nevertheless, by the passion of his utterance, rousing all the more the attention of the court. The same feature may be observed in a speech of Penelop's :

Why com'st thou, Medon, from the wooers proud ?
Com'st thou to bid the handmaidy of my lord
To cease their tasks, and make for them good cheer ?
Ill fare their wooing, and their gathering here !
Would God that here this hour they all might take
Their last, their latest meal ! Who day by day
Make here your muster, to devour and waste
The substance of my son : have not heard
When children at your fathers' knee the deeds
And prowess of your king ?[62]

XXVIII

None, I suppose, would dispute the fact that periphrasis tends much to sublimity. For, as in music the simple air is rendered more pleasing by the addition of harmony, so in language periphrasis often sounds in concord with a literal expression, adding much to the beauty of its tone—provided always that it is not inflated and harsh, but agreeably blended. To confirm this one passage from Plato will suffice—the opening words of his Funeral Oration : "Indeed these men have now received from us their due, and that tribute paid they are now passing on their destined journey, with the State speeding them all and his own friends speeding each one of them on his way."[63] Death, you see, he calls the "destined journey"; to receive the rites of burial is to be publicly

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61 c. Aristog i. 27. 62 *Od.* iv. 681. 63 *Menex*, 236, D

"sped on your way" by the State And these turns of language lend dignity in no common measure to the thought. He takes the words in their naked simplicity and handles them as a musician investing them with melody—harmonizing them, as it were —by the use of periphrasis. So Xenophon : 'Labour you regard as the guide to a pleasant life and you have laid up in your souls the fairest and most soldier-like of all gifts : in praise is your delight, more than in anything else."[64] By saying instead of 'you are ready to labour," "you regard labour as the guide to a pleasant life," and by similarly expanding the rest of that passage, he gives to his eulogy a much wider and loftier range of sentiment. Let us add that inimitable phrase in *Herodous* : "Those Scythians who pillaged the temple were smitten from heaven by a female malady"

XXIX

But this figure, more than any other is very liable to abuse, and great restraint is required in employing it. It soon begins to carry an impression of feebleness, savours of vapid trifling, and arouses disgust. Hence Plato, who is very bold and not always happy in his use of figures, is much ridiculed for saying in his *Laws* that "neither gold nor silver wealth must be allowed to establish itself in our State,"[65] suggesting, it it said, that if he had forbidden property on exen or sheep he would certainly have sepoken of it as " bovine and ovine wealth."

Here we must quit this part of our subject, hoping, my dear friend. Terentian, that your learned curiosity will be satisfied with this short excursion the use of figures in their relation to the Sublime. All those which I have mentioned to help to render a style more energetic and impassioned ; and passion contributes as largely to sublimity as the delineation of character to amusement.

XXX

But since the thoughts conveyed by words and the expression of those thoughts are for the most part interwoven with one another, we will now add some considerations which have hitherto been ovelooked on the subject of expression. To say that the choice of appropriate aud striking words has a marvellous power and an enthralling charm for the reader, that this is the main object of pursuit with all orators and writers, that it is this, and this alone, which causes the works of literature to exhibit the glowing perfections of the finest statues, their grandeur, their mellowness, their dignity, their energy, their power, and all their other graces, and that it is this which endows the facts with a vocal soul ; to say all this would, I fear, be, to the initiated, an impertinence. Indeed we may say with strict truth that beautiful words are the very light of thought. I do not mean to say that imposing language is appro-

64 *Cyrop.* i 5. 12.

65 De Legg. vii 80 1, B.

priate to every occasion. A trifling subject tricked out in grand and stately words would have the same effect as a huge tragic mask placed on the head of a little child. Only in poetry and......

XXXI

..There is a genuine ring in that line of Anacreon's :

The Thracian filly I no longer heed.

The same merit belongs to that orignal phrase in Theophrastus ; to me, at least, from the closeness of its analogy, it seems to have a peculiar expressiveness, though Caecilius censures it, without telling us why 'Philip," says the historian, "showed a marvellous alacrity in *taking doses of trouble.*" We see from this that the most homely language is sometimes far more vivid than the most ornamental, being recognized at once as the language of common life, and gaining immediate currency by its famili rity. In speaking, then, of Philip as 'taking dose of trouble," Theopompus has laid hold on a phrase which describes with peculiar vividness one who for the sake of advantage endured what was base and sordid with patience and cheerfulness. The same may be observed of two passage in *Herodotus:* "Cleomenes having lost his wits, cut his own flesh into pieces with a short sword until by gradually mincing his whole body he destroyed himself".[66] and "Pythes continued fighting on his ship until he was *hacked to pieses*". [67] and cuch terms come home at once to the vulgar reader, but their own vulgarity is redeemed by their expressiveness.

XXXII

Concerning the number of metaphors to be employed together Caecillius seems to give his vote with those critics who make a law that not more than two, or at the utmost three, should be combined in the same place. The use, however, must be determined by the occasion. Those outbursts of passion which drive onwards like a winter torrent draw with them as an indispensable accessory whole masses of metaphor. It is thus in that passage of Demosthenes (who here also is our safest guide) : "those vile fawning wretches each one of whom has lopped from his country her fairest members, who have toasted away their liberty, first to Philip now to Alexander, who measure happiness by their belly and their vilest appetites, who have overthrown the old landmarks and standards of felicity among Greeks—to be freemen and to have no one for a master."-[68] Here the number of the metaphors is obscured by the orator's indignation against the betrayers of his country. And to effect this Aristotle and Theophrastus recommend the softening of harsh metaphors by the use of some such phrase as 'So to say," " As it were" "If I may be permitted the expression," "If so bold a term is allowable". For to forestall criticism-[69] mitigates, they assert, the boldness of the metaphors. And I will not deny

66 vi. 75. 67 vii. 181. 68 De Cor. 296.
69 Reading *vmoTiunos.*

that these have their use. Nevertheless I must repeat the remark which I made in the case of figures[70] and maintain that there are native antidotes to the number and boldness of metaphors, in well-timed displays of strong feeling, and in unaffected sublimity, because these have an innate power by the dash of their movement of sweeping along and carrying all else before them. Or should we not rather say that they absolutely demand as indispensable the use of daring metaphors, and will not allow the hearer to pause and criticize the number of them, because he shares the passion of the speaker?

In the treatment again of familiar topics and in descriptive passages nothing gives such distinctness as a close and continuous series of metaphors. It is by this means that Xenophon has so finely delineated the anatomy of the human frame[71]. And there is a still more brilliant and lifelike picture in Plato[72]. The human head he calls a *citadel;* the neck is an *isthmus* set to divide it from the chest ; to support it beneath are the vertebrae, turning like *hinges* ; pleasure he describes as a bait to tempt men to *ill* ; the tongue is the *arbiter of tastes*. The heart is at once the *knot* of the veins and the *source* of the rapidly circulating blood, and is stationed in the *guard room* of the body. The ramifying blood vessels he calls *alleys*. "And casting about," he says, "for something to sustain the violent palpitation of the heart when it is alarmed by the approach of danger or agitated by passion, since at such times it is overheated, they (the gods) implanted in us the lungh, which are so fashioned that being soft and bloodless, and having cavities within, they act like a buffer, and when the heart boils with inward passion by yielding to its throbbing save it from injury." He compares the seat of the desires to the *women's quarters*, the seat of the passion to the *men's quarters*, in a house. The spleen, again, is the *napkin* of the internal organ, by whose excretion it is saturated from time to time and swells to a great size with inward impurity. "After this" he continues," they shrouded the whole with flesh, throwing it forward, like a cushion as a barrier against injuries from without" The blood he terms the *pasture* of the flesh. "To assit the process of nutrition," he goes on, "they divided the body into ducts cutting trenches like those in a garden, so that, the body being a system of narrow conduits, the current of the veins might flow as from a perennial fountain-head. And when the end is at hand," he says, "the soul is cast loose from her moorings like a ship, and free to wander whither she will." These, and a hundred similar fancies, follow one another in quick succession. But those which I have pointed out are sufficient to demonstrate how great is the natural power of figurative languge, and how largely metaphors conduce

70 Ch. xvii. 71 Memorab. i. 4,5.

72 Timaeus. 69, D; 74 A; 65. C; 72, G; 74, B, D, 80, E; 77, G; 78, E; 85. E.

to sublimity, and to illustrate the important part which they play in all impassioned and descriptive passages.

That the use of figurative language, as of all other beauties of style, has a constrant tendency towards excess, is an obvious truth which I need not dwell upon. It is chiefly on this account that even Plato comes in for a large share of disparagement, because he is often carried away by a sort of frenzy of language into an intemperate use of violent metaphors and inflated allegory. "It is not easy to remark," he says in one place, "that a city ought to be blended like a bowl, in which the mad wine boils when it is poured out, but being disciplined by another and a sober god in that fair society produces a good and temperate drink,"[73]. Really, it is said, to speak of water as a "sober god," and of the process of mixing as a 'discipline" is to talke like a poet, and not very *sober* one either. It was such defects as these that the hostile critic Caecilius made his ground of attack, when he had the boldness in his eassy. "On the Beauties of Lysias" to pronounce that writer superior in every respect to Plato. Now Caecilious was doubly unqualified for a judge : he loved Lysias better even than himself, and at the same time his hatred of Plato and all his works is greater even than his love for Lysias. Moreover, he is blind a partisan that his very premises are open to dispute. He vaunt Lysias as a faultless and immaculate writer, while Plato is according to him, full of blemishes. Now this is not the case : far from it.

XXXIII

But supposing now that we assume the existenec of a really unblemished and irreproachable writer. Is it not worthwhile to raise the whole question whether in poetry and prose we should prefer sublimity accompanied by some faults, or a style whicn never rising above moderate excellence never stumbles and never requires correction ? And again, whether the first place in literature is justly to be assigned to the more numerous, or the loftier excellences ? For these are questions proper to an inquiry on the Sublime, and urgently asking for settlement.

I know then, that the largest intellects are far from being the most exact. A mind always intent on correctness is apt to be dissipated in trifles ; but in great affluence of thought, as in vast material wealth, there must needs be an occasional neglect of detail. And is it not inevitably so ? Is it not by risking nothing, by never aiming high that a writer of low or middling powers keeps generally clear of faults and secure of blame? Whereas the loftier walks of literature are by their very loftiness perilous ? I am well aware, again, that there is a law by which in all human productions the weak points catch the eye first, by which their

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73 Legg. yi, 773. G.

faults remain indelibly stamped on the memory, while their beauties quickly fade away. Yet, though I have myself noted not a few faulty passages in Homer and in other authors of the highest rank, and though I am far from being partial to their failings nevertheless I would call them not so much wilful blunders as oversights which were allowed to pass unregarded through that contempt of little things, that "brave disorder," which is natural to an exalted genius; and I still think that the greater excellences, though not everywhere equally sustained, ought always to be voted to the first place in literature, if for no other reason for the mere grandeur of soul they evince. Let us take an instance : Apollonius in his *Argonautica* has given us a poem actually faultless; and in his pastoral poetry Theocritus is eminently happy, except when he occasionally attempts another style. And what then? Would you rather be a Homer or an Appollonius ? Or take Eratosthenes and his *Erigone*: because that little work is without a flaw, is he therefore a greater poet than Archilochus; with all his disorderly profusion? Greater than that impetuous, that got gifted genius which chafed against the restraints of law ? Or in lyric poetry would you choose to be a Bacchylides or a Pindar? In tragedy a Sophocles or (save the mark!) an Io of Chios? Yet Io and Bacchylides never stumble, their style is always neat, always pretty; while Pindar and Sophocles sometimes move onwards with a wide blaze of splendour, but often drop out of view in sudden and disastrous eclipse. Never-theless no one in his senses would deny that a single play of Sophocles, the *Oedipus*, is of higher value than all the dramas of Io but together.

XXXIV

If the number and not the loftiness of an author's mertis is to be our standard of success, judged by this test we must admit that Hyperides is a far superior orator to Demosthences. For in Hyperides there is a richer modulation, a greater variety of excellence. He is, we may say, in everything second best, like the champion of the *pentathlon*, who though in every contest he has to yield the prize to some other combatant, is superior to the unpractised in all five. Not only has he rivalled the success of Demosthenes in everything but his manner of composition, but, as though that were not enough, he has taken in all the excellences and graces of Lysias as well. He know when it is proper to speak with simplicity, and does not, like Demosthenes, continue the some key throughout. His touches of character are racy and sparkling, and full of a delicate flavour. Then how admirable is his wit, who polished his raillery ! How well bred he is, how dexterous in the use of irony! His jests are pointed, but without any of the grossness and vulgarity of the old Attic comedy. He is skilled in making light of an opponent's argument, full of a well-aimed satire which amuses while it stigns; and through all this there runs a pervading, may we not say, a

matchless charm. He is most apt in moving compassion; his mythical digressions show a fluent ease, and he is perfect in bending his course and finding a way out of them without violence or effort. Thus when he tells the story of Leto he is really almost a poet; and his funeral oration shows a declamatory magnificence to which I hardly know a parallel. Demosthenes, on the other hand, has not touches of character, none of the versatility, fluency, or declamatory skill of Hyperides. He is, in fact, almost entirely destitute of all those excellences which I have just enumerated. When he makes violent efforts to be humorous and witty, the only laughter he arouses is against himself and the nearer he tries to get to the winning grace of Hyperides, the farther he recedes from it. Had he, for instance, attempted such a task as the little speech in defence of Phryne or Athenagoras, he would only have added to the reputation of his rival. Nevertheless all the beauties of Hyperides, however numerous, cannot make him sublime. He never exhibits strong feeling, has little energy, rouses no emotion: certainly he never kindles terror in the breast of his readers. But Demosthenes followed a great master, [74] and drew his consummate excellences, his high-pitched eloquence, his living passion, his copiousness, his sagacity, his speed—that mastery and power which can never be approached—from the highest sources. These mighty, these heaven-sent gifts (I dare not call them human), he made his own both one and all. Therefore, I say, by the noble qualities which he does possess he remains supreme above all rivals, and throws a cloud over his failings, silencing by his thunders and blinding by his lightnings the orrators of all ages. Yes, it would be easier to meet the lightning stroke with steady eye than to gaze unmoved when his impassioned eloquence is sending out flash after flash.

XXXV

But in the case of Plato and Lysias there is, as I said, a further difference. Not only is Lysias vastly inferior to Plato in the degree of his merits, but in their number as well; and at the same time he is as far ahead of Plato in the number of his faults as he is behind in that of his merits.

What truth then, was it that was present to those mighty spirit of the past, who, making whatever is greatest in writting their aim, thought it beneath hem to be exact in every detail? Among many others especially this, that it was not in nature's plan for us her chosen children to be creatures base and ignoble—no, she brought us into life, and into the whole universe, as into some great field of contest that we should be at once spectators and ambitious rivals of her mighty deeds and from the first implanted in our souls an invincible yearning for all that is great, all that is diviner than ourselves. Therefore even the whole world is not wide enough for

74 i. e. Thucydides.

the soaring range of human thought, but man's often overleaps the very bounds of spacel. 75 When we survery the whole circle of life, and see it abounding everywhere in what is elegant, grand and beautiful, we learn at once what is the true end of man's being. And this is why nature prompts us to admit, not the clearness and usefulness of a little stream, but the Nile, the Danube, the Rhine, and far beyond all the ocean; not to turn our wandering eyes from the heavenly fires though often darkened to the little flame kindled by human hands, however pure and steady its light; not to think that tiny lamp more wondrous than the caverns of Aetna, from whose raging depths are hurled up stones and whole masses of rock, and torrents sometimes come pouring from earth's centre of pure and living fire.

To sum the whole: whatever is useful or needful lies easily within man's reach; but he keeps his homage for what is astounding.

XXXVI

How much more do there principles apply to the Sublime in literature, where gradeur is never, as it sometimes is in nature, dissociated from utility and advantage. Therefore all those who have achieved it, however far from faultless, are still more than mortal. When a writer uses any other resource he shows himself to be a man; but the Sublime lifts him near to the great spirit of the Deity. He who makes no slips must be satisfied with negative approbation, but he who is sublime commands positive reverence. Why need I add that each one of those great writers often redeems all his errors by one grand and masterly stroke? But the strongest point of all is that, if you were to pick out all the blunders of Homer, Demosthenes, Plato, and all the greatest names in literature, and add them together, they would be found to bear a very small, or rather an infinitesimal proportion to the passages in which these supreme masters have attained absolute perfection. Therefore it is that all posterity, whose judgment envy herself cannot impeach, has brought and bestowed on them the crown of glory, has guarded their fame until this day against all attack, and is likely to preserve it.

"As long as lofty trees shall grow,
And restless waters seaward flow."

It has been urged by one writer that we should not prefer the huge disproportion Colossus to the Doryphorus of Polycletus. But (to give one out of many possible answers) in art we admire exactness, in the works of nature magnificence; and it is from nature that man derives the factuly of speech. Whereas, then, in statuary we look

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75 Cf Lucretius on Epuicurus: "Ergo vivida vis animi pervicit et extra Processit longe flammantia moenia mundi" etc.

for close resemblance to humanity, in literature we require something which transcends humanity. Nevertheless (to reiterate the advice which we gave at the beginning of this essay), since that success which consists in avoidance of error is usually the gift of art, while high, though unequal excellence is the attribute of genius, it is proper on all occasions to call in art as an ally to nature. By the combined resources of these two we may hope to achieve perfection.

Such are the conclusions which were forced upon me concerning the points at issue; but everyone may consult his own taste.

XXXVII

The return, however, from this long digression; closely allied to metaphors are comparsions and similies, differing only in this * * * *.[76]

XXXVIII

Such absurdities as: "Unless you carry your brains next to the ground in your heels."[77] Hence it is necessary to know where to draw the line; for if ever it is overstepped the effect of the hyperbole is spoilt, being in such cases relaxed by overstraining, and producing the very opposite to the effect desired. Isocrates, for instance, from an ambitious desire of lending everything a strong rhetorical colouring, shows himself in quite a childish light. Having in his Panegyrical Oration set himself to prove that the Athenian state has surpassed that of Sprata in her services to Hellas, he starts off at the every outset with these words: "Such is the power of language that it can extenuate what is great, and lend greatness to what is little, give freshness to what is antiquated, and describe what is recent so that it seems to be of the past.'[78] Come, Isocrates (it might be asked), is it thus that you are going to tamper with the facts about Sparta and Athens? This flourish about the power of language is like a signal hung out to warn his audience not to believe him. We may repeat here what we said about figures, and say that the hyperbole is then most effective when it appears in disguise. And this effect is produced when a writer, impelled by strong feeling, speaks in the accent of some tremendous crisis; as Thucydides does in describing the massacre in Sicily. "The Syracusans," he says, "went down after them, and slew those especially who were in the river, and the water was at once defiled, yet still they went on drinking it, though mingled with mud and gore, most of them even fighting for it."[79]. The drinking of mud and gore, and even the fighting for it, is made credible by the awful horror of the scene described. Similarly Herodotus on those who fell at Thermopylae: "Here as they fought those who still had them, with daggers, the rest with hands

76 The asterisks denote gaps in the original text.
77 Pseud Dem. de Halon 45. 78 Paneg. 8.
79 Thuc vii 84.

and teeth, the barbarians buried them under their jevelins."[80]. That they fought with the teeth against heavy armed assilants, and that they were buried with javelins, are perhaps hard sayings, but not incredible, for the reasons already explained. We can see that these circumstances have not been dragged in to produce a hyperbole, but that the hyperbole has grown naturally out of the circumstances. For, as I am never tired of explaining, in actions and passions verging on frenzy there lies a kind of remission and palliation of any licence of language. Hence some comic extravagances, however improbable, gain credence by their humour, such as:

> He had a farm, a little farm where space severely pinches;
> 'Twas smaller than the last dispatch from Sparta by some inches.

For mirth is one of the passions, having its seat in pleasnre. And hyperboles may be employed either to increase or to lessen—since exaggeration is common to both uses. Thus in extenuating an opponent's argument we try to make it seem smaller than it is.

XXXIX

We have still left, my dear sir, the fifth of those sources which we set down at the outset as contributing to sublimity, that which consists in the mere arrangement of words in a certain order. Having already published two books dealing fully with this subject —so far at least as our investigations had carried us—it will be sufficient for the purpose of our present inquiry to add that harmony is an instrument which has a natural power, not only to win and to delight, but also in a remarkable degree to exalt the soul and sway the heart of man. When we see that a flute kindles certain emotions in its hearers rendering them almost beside themselves and full of an orgiastic frenzy, and that by starting some kind of rhythmical beat it compels him who listens to move in time and assimilate his gestures to the tune, even though he has no taste whatever for music ; when we know that the sounds of a harp, which in themselves have no meaning, by the change of key, by the mutual relation of the notes and their arrangement in symphony, often lay a wonderful spell on an audience—though these are mere shadows and spurious imitations of persuasion, not, as I have said, genuine manifestations of human nature—can we doubt that composition (being a kind of harmony of that language which nature has taught us, and which reaches, not our ears only, but our very souls), when it raises changing forms of words, of thoughts, of actions, of beauty, of melody, all of which are engrained in and akin to ourselves, and when by the blending of its manifold tones it brings home to the minds of those who stand by

80 vii. 225.

the feelings present to the speaker, and ever disposes the hearer to sympathize with those feelings, adding word, to word, until it has raised a majestic and harmonious structure—can we wonder if all this enchants us, wherever we meet with it, and filling us with the sense of pomp and dignity and sublimity, and whatever else it embraces, gains a complete mastery over our minds ? It would be mere infatuation to join issue on truths so universally acknowledged, and established by experience beyond dispute.

Now to give an instance : that is doubtless a sublime thought, indeed wonderfully fine, which Demosthenes applies to his decree: *τουτο το ψηφlσηα του τοτε τη πολel περlστατντα kixξυνον παρελθεiν εποiμσεν ωσπερ νεφος*, This decree caused the danger which then hung round our city to pass away like a cloud". But the modulation is as perfect as the sentiment itself is weighty. It is uttered wholly in the dactylic measure, the nobles : and most magnificent of all measures, and hence forming the chief constituent in the finest metre we know, the heroic. (And it is with great judgment that the words *ωσπερ νεφs* are reserved till the end[81]). Supposing we transpose them from their proper place and read, say : *τουτο το ψμφlσμα ωσπερ νεφs εποiμσε του τατε kinξυνον παρελθεiν* nay, let us merely cut off one syllable, reading *εποlψσε παρελθelν ωs νεφos*—and you will understand how close is the union between harmony and sublimity. In passage before us the words *ωσπερel νεφos* move first in a heavy measure, which is metrically equivalent of four short syllables : but on removing on syllable, nud reading *ws νεδs* the grandeur of movement is at once crippled by the abridgement. So conversely if you lengthen into *ωσπερel νεθos* the meaning, is still the same, but it does not strike the ear in the same manner, because by lingering over the final syllables you at once dissipate and relax the abrupt grandeur of the passage.

XL

There is another method very efficient in exalting a style As the different members of the body, none of which, if severed from its connection, has any intrinsic excellence, unite by their mutual combination to form a complete and perfect organism, so also the elements of a fine passage, by whose sparation from one another its high quality is simultaneously dissipated and evaporates, when joined in one organic whole, and still further compacted by the bond of harmony, by the mere rounding of the period gain power of tone. In fact, a clause may be said to derive its sublimity from the joint contributions of a number of perticulars. And further (as we have shown at large elsewhere) many writers in prose and verse, though their natural powers were not high, were perhaps even low, and though the terms they employed were usually common and popular and convening no impression of refinement, by the mere harmony of their composition have attained dignity and elevtaion, and

81. There is a break here in the text ; but the context indicates the verse of the words lost, which has accordingly been supplied.

avoided the appearance of meanness. Such among many others are Philistus, Aristophanes occasionally, Euripides almost always. Thus when Heracles says, after the murder of his children :

"I'm full of woes, I have no room for more. "82 the words are quite common, but they are made sublime by being cast in a fine mould. By changing their position you will see that the poetical quality of Euripides depends more on his arrangement than on his thoughts. Compare his lines on Dirce dragged by the bull:

Whatever crossed his path,
Caught in his victim's form, he seized, and dragging
Oak, woman, rock, now, here, now there, he flies. 83

The circumstance is noble in itself but it gains in vigour because the language is disposed so as not to hurry the movement, not running, as it were, on wheels, because there is a distinct stress on each word and the time is delayed, advancing solwly to a pitch of stately sublimity.

XLI

Nothing so much degrades the tone of a style as an effemiante and hurried movement in the language, such as is produced by pyrrhics and trochees and dichorees falling in time together into a regular dance measure. Such abuse of rhythm is sure to savour of coxcombry and petty affection, and grows tiresome in the highest degree by a monotonous sameness of tone. But its worst effect is that, as those who listen to a ballad have their attention distracted from its subject and can think of nothing but the tune, so an over-rhythmical passage does not affect the hearer by the meaning of its words, but merely by their cadence, so that sometimes, knowing where the pause must come, they beat time with the speaker, striking the expected close like dancers before the stop is reached. Equally undignified is the splitting up of a sentence into a number of little words and short syllables crowded too closely together and forced into cohesion—hammered, as it were, successively together—after the manner of mortice and tenon,-84

XLII

Sublimity is further diminished by cramping the diction. Deformity instead of grandeur ensues from over-compression. Here I am not referring to a judicious compactness of phrase, but to a style which dwarfed, and its ıorce frittered away. To cut your words too short is to prune away their sense, but to be concise is

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82 H. F. 1245. 83 *Antiope* (Nauck 222)

84 I must refer to Weske's Note, which I have followed, for the probable intepretation of this extraordinary passage.

to be direct. On the other hand, we know that a style becomes lifeless by over-extension, I mean by being relaxed to an unseasonable length.

XLIII

The use of mean words has also a strong tendency to degrade a lofty passage. Thus in that description of the storm in Herodotus the matter is admirable but some of the words admitted are beneath the dignity of the subject; such, perhaps, as "the seas having *seethedi*," because the ill sounding phrase "having seetheds" detracts much from its impressiveness : or when he says 'the wind wore away," and "those who clung round the wreck met with an 'unwelcome' end." [85] "Wore away" is ignoble and vulgar, and 'unwelcome' inadequate to the extent of the disaster.

Similarly, Theopompus, after giving a fine picture of the Persian king's descent against Egypt has exposed the whole to censure by certain paltry expressions. 'There was no city no people of Asia, which did not send an embassy to the king; no product of the earth, no work of art wherher beautiful or precious, which was not among the gifts brought to him Many and costly were the hangings and robes, some purple, some embroidered, some white; many the tents of cloth of gold, furnished with all things useful; many the tapestries and couches of grear price. Moreover, there was gold and silver plate richly wrought, goblets, and bowls, some of which might be seen studded with gems, and others besides worked in relief with great skill and at vast expense. Besides these were suits of armour in number past computation, partly foreign, endless trains of baggage animals and fat cattle for slaughter, many bushels of spices, many panniers and sacks and sheets of writing paper; and all other necessaries in the same proportion. And there was salt meat of all kinds of beasts in immense quantity, heaped together to such a height as to show at a distance like mounds and hills thrown up one against another." He runs off from the grander parts of his subject to the meaner, and sinks where he ought to rise. Stil wrose, by his mixing up *panniers* and *spices* and *bags* with his wonderful recital of that vast and busy scene one would imagine that he was describing a kitchen. Let us suppose that in that show of magnificence someone had taken a set of wretched baskets and bags and placed them in the midst, among vessels of gold, jewelled bowls, silver plate, and tents and goblets of gold; how incongruous would have seemed the effect ! Now just in the same way these petty words, introduced out of season stand out like deformities and blots on the diction. These details might have been given in one or two broad strokes, as when he speaks of mounds being heaped together. So in dealing with the other preparations he might have told us of "wagons and camels and a long train of baggage animals loaded with all kinds of supplies

85 v i 181, 191, 13

for the luxury and enjoyment of the table," or have mentioned 'piles of grain of every species, and of all the choicest delicacies required by the art of the cook or the taste of the epicure," or (if the must needs be so very precise) he might have spoken of "whatever dainties are supplied by those who lay or those who dress the banquent." In our sublimer efforts we should never stoop to what is sordid and despicable, unless very hard pressed by some urgent necessity. If we would write becomingly, our utterance should be worthy of our theme. We should take a lesson from nature, who when she planned the human frame did not set our grosser parts, or the ducts for purging the body, in our face, but as far as she could conceal them, "diverting," as Xenophon says, "those canals as far as possible from our senses,[86] and thus shunning in any part to mar the beauty of the whole creature.

However, it is not incumbent on us to specify and enumerate whatever diminishes a style. We have now pointed out the various means of giving it nobility and loftiness. It is clear, then, that whatever is countrary to these will generally degrade and deform it.

XLIV

There is still another point which remains to be cleared up, my dear. Terentian, and on which I shall not hesitate to add some remarks, to gratify your inquiring spirit. It relates to a question which was recently put to me by a certain philosopher. To me" he said, "in common, I may say, with many others, it is a matter of wonder that in the present age, which produces many highly skilled in the arts of popular persuasion many of keen and active powers, many especially rich in every pleasing gift of language, the growth of highly exalted and wide-reaching genius has with a few rare exception almost entirely ceased. So universal is the dearth of eloquence which prevails throughout the world. "Must we really," he asked, "give credit to that of repeated assertion that democracy is the kind nurse of genius and that high literary excellence has flourished with her prime and faded with her decay ? Liberty, it is said, is all powerful to feed the aspirations of high intellects, to hold our hope, and keep alive the flame of mutual rivalry and ambitious struggle for the highest place. Moreover, the prizes which are offered in every free state keep the spirits of her foremost orators whetted by perpetual exercise[87] they are, as it were ignited by friction, and naturally blaze forth freely because they are surrounded by freedom "But we of today," he continued, "seem to have learnt in our childhood the lessons of a benignant despotism, to have been cradled in her habits and customs from the time when our minds were still tender, and

86-*Mem* i. 4., 6.
87 *Cf* Pericles in Thuc. ii.

never to have tasted the fairest and most fruitful fountain of eloquence, I mean liberty. Hence we develop nothing by a fine genius for flattery. This is the reason why, though all other faculties are consistent with the servile condition, no slave ever became an orator : because in him there is a dump spirit which will not be kept down ; his soul is chained : he is like one who has learnt to be ever expecting a blow For, as Homer says :

The day of slavery
Takes half our manly worth away.[88].

As, then (if what I have heard is credible, the cages in which those pygmies commonly called dwarfs are reared not only stop the growth of the imprisoned creature, but absolutely make him smaller by compressing every part of his body, so all despotism, however equitable, may be defined as a cage of the soul and a general prison.

My answer was as follows : "My dear friend, it is so easy, and so characteristic of human nature, always to find fault with the present. Consider, now, whether the corruption of genius is to be attributed, not to a world-wide peace.[89] but rather to the war within us which knows no limit, which engages all our desires, yes, and still further to the bad passions which lay siege to us today and make utter havoc and spoil of our lives. Are we not enslaved, nay, are not our careers completely shipwrecked, by love of gain, that fever which rages unappeased in us all, and love of pleasure ? —one the most debasing, the other the most ignoble of the mind's diseases. When I consider it I can find no means by which we, who hold in such high honour, or , to speak more correctly, who idolize boundless riches, can close the door of our souls against those evil spill which grow up with them. For Wealth unmeasured and unbridled is doged by. Extravagance: she sticks close to him, and treads in his footsteps : and as soon as he opens the gates of cities or of houses she enters with him and makes her abode with him. And after a time they build their nests (to use a wise man's words[90] in that corner of life, and speedily set about breeding, and beget Boastfulness, and Vanity, and Wantonness, no base born children, but their very own. And if these also, the offspring of Wealth, be allowed to come to their prime, quickly they engender in the soul those pitiless tyrants, Violence, and Lawlessness, and Shamelessness. Whenever a man takes to worshipping what is mortal and irrational in him, and neglects to cherish what is immortal, these are the inevitable results. He never looks up again : he has lost all care for good report ; by slow degrees the ruin of his life goes on, until it is consummated all round ; all that is great in his soul fades, withers away, and is despised.

88 *Od.* xvii 322.
89 A euphemism for "a world-wide tyranny."
90 Plato, *Rep.* ix 573, E.

"If a judge who passes sentence for a bribe can never more give a free and sound decision on a point of justice or honour (for to him who takes a bribe honour and justice must be measured by his own interests), how can we of today expect, when the whole life of each one of us is controlled by bribery, while we lie in wait for other men's death and plan how to get a place in their wills, when we buy gain from whatever source, each one of us, with our very souls in our slavish greed, how, I say, can we expect, in the midst of such a moral pestilence, that there is still left even one liberal and impartial critic, whose verdict will not be biased by avarice in judging of those great works which live on through all time ? Alas! I fear that for such men as we are it is better to serve than to be free. If our appetites were let loose altogether against our neighbours, they would be like wild beasts uncaged, and bring a deluge of calamity on the whole civilized world."

I ended by remarking generally that the genious of the present age is wasted by that indifference which with a few exceptions runs through the whole of life. If we ever shake off our apathy[91] and apply ourselves to work, it is always with a view to pleasure or applause, not for that soild advantage which is worthy to be striven for and held in honour.

We had better then leave this generation to its fate, and turn to what follows, which is the subject of the passions, to which we promised early in this treatise to devote a separate work. They play an important part in literature generally, and especially in relation to the Sublime.

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91 Cf. Thuc vi 26 2,

LONGINUS : ON THE SUBLIME

CHAPTER NO. I

INTRODUCTORY : THE TREATIES OF CAECILIUS:

Longinus writes to Terentian in connection with *The Treatise of Caecilius* which they examined together, finding many shortcomings in it as a piece of standard prose writing. Longinus regards it as *to be beneath the dignity of the whole subject* and as on utter failure in attracting the intellectuals, for its obvious want of "sublimity." It does not contain many "salient points" which were inevitable in any treatise of high merit. According to Longinus, there "are two things essential to a technical treatise", the first is to define the subject ; the second to point out how and by what methods one may become the master of it oneself. Longinus finds Caecilius's efforts in a thousand illustrations of the nature of the "Sublime" as quite vain and meaningless, because, according to him, Caecilius does not ponder over the most essential issue while defining the Sublimity—"*how we might be able to exalt our own genius to a certain degree of progress in sublimity* ?" However, Longinus appreciates the intelligence and zeal of Caecilius in the treatise instead of blaming him for his faults and omissions. On the insistence of Terentian, Longinus embarks upon tracing various ingredients that go together to make the element of Sublimity. He expresses his confidence in the abilities of his clear friend Terentian and finds a sort of propinquity or resemblance between their approaches to the Sublime, because both, Longinus says, have "*benevolence and love of truth*"—the great attributes of a "divine nature" and also an essential qualification and criterion of a seasoned and celebrated critic.

Longinus believes that since he is addressing a person well accomplished in literature and highly cultivated in literary tastes, he need only state without enlarging further on the matter, that the Sublime, wherever it occurs, "*consists in a certain loftiness and excellence of language.*" It is by this that the greatest poets and prose-writers have gained eminence and have won themselves a lasting place in "The Temple of Fame." Though it is true, says Longinus, that the ingredient of sublimity, which makes a passage very much lofty, does not convince a reader on the ground of reason, yet there remains something deeper and more significant in it that "*takes him out of himself.*" That which is admirable ever confounds our judgment, and eclipses that which is merely reasonable or agreeable. To believe or not is usually in our own power ; but it is the element or touch of Sublime which transcendents the bounds either of reason or feeling. It acts with "*an*

imperious and irrestible force" and sways every reader whether he is in a mood to be moved by it or not. Even a reader who is most given to his own idio—syncrasies. whim is whams and partialities cannot refrain himself from being "*out of himself*" by coming in communion with the Sublime. The tincture or glow of Sublime illumines a work within a mere flash ; it takes no longer time in moving the reader "*out of himself*" with tranquillity and ecstasy. It is unlike other artistic devices which take much time in their discovery of real merits. According to Longinus, skill in invention, lucid arrangement and disposition of facts, are appreciated not by one passage, or by two, but gradually manifest themselves in the general structure of a work ; but a "sublime thought," if happily timed. "*illumines, an entire subject with the vividness of a lightning flash, and exhibits the whole power of the orator in a moment of time.*" Of course, Sublimity acts like the essence of a flower, which though very little emits its fragrance everywhere within no time and pleases us all.

CHAPTER II

SUBLIMITY : NOT A BIRTH-BORN TALENT:

After emphasizing the element of sublime and its importance, Longinus deals with the first probable question in this regard : "*Whlther there is any art which can teach sublimity or loftiness in writing* ?' According to him, there are many persons who believe that any attempts to reduce such subjects to technical rules is *mere declusion* and quite futile. *The sublime* : they tell us,

> "is born in a man. and not to be acquired by instruction ; genious is the only master who can teach it. The vigorous products of nature" (such as is their view) "are weakened and in every respect debased. when robbed of their flesh and blood by frigid technicalities."

But Longinus does not take for granted this view and opposes those who follow such rigid and conventional views. In this connection, he seems to be more of an experimentalist than a traditionalist. He has argued against those who maintain that Sublimity *is born in a man*. The most vigorous and relevant advocacy of Longinus against the above said opinion is on the ground of proper balance between imagination and reason. Nature in her loftier and more passionate moods, Longinus argues, while detesting all appearance of restraint is not wont to show herself utterly wayward and reckless. Though it is doubtless true that nature in her loftier and passionate moods constitute the chief and principal source of creativeness, yet to accept that this appearance or shape of intensified nature is all perfect and it is always on the right side, is, according to Longinus entirely misguiding and of no useful results. Nature in its loftier and

passionate moods cannot work without due admixture of reason and logic, because.

> 'to contribute the precision of practice and experience, is the peculiar province of scientific method."

Longinus compares great passions, which are left unguarded, to a ship without a ballast. *The great passions*, says he,

> "when left to their own blind and rash impulses without the control of reason, are in the same danger as a ship let drive at random without ballast. Often they need the spur, but sometimes also the curb."

A proportionate application of sound logic is, therefore, very essential for the element of sublimity. Longinus, in order to substantiate his viewpoint, refers to the remark of Demosthenes, who opined that the greatest of all blessings in human life is to be fortunate, but next to that and equal in importance is to be well-advised—for good fortune is utterly ruined by the absence of good counsel. Thus, as fortune is ruined in absence of good counsel, likewise, great passions do not result in great ideas and sublime thoughts without proper application or aid of sound logic. Of course, genius is fortune and art is counsel. Both have an intermingled connection and they cannot work in isolation. Thus Longinus does not approve of the traditional view that Sublime in literature is achieved without the slightest assistance from reason or from any other external means. That it is a natural gift—an Outcome of an inherent talent or genius—is an age old conception and, therefore, it stands in urgent need to be re-examined and re-estimated. Longinus weighs equally the logical touch in anything that constitutes the very staple of Sublimity.

CHAPTER III

BOMBAST AND GRANDILOQUENCE AND SUBLIMITY

Longinus considers 'bombast and grandiloquence" to be the unnecessary obstructions in the smooth furtherance of sublimity. He has successfully referred to Demosthenes, Gorgias of Leontini, Cleitarchus, Amphicrates, Hegesias and Matris—all the master minds of antiquity and still in whom there is a flaw of bombast and grandiloquence.

Since Longinus quotes very frequently from Damosthenes, it would be advisable here to write a paragraph or two on Demosthenes first, in order to make the readers acquainted with the general achievement, life and activities of Demosthenes, one of the favourite authors of Longinus. Though it is true that Longinus could not restrain himself from the temptation of quoting from Homer and Plato, too, who were his other two Greek favourite

authors, yet at the same time it would be no gain saying the truth that Longinus has apprecaited Demosthenes more than any author and has quoted him throughout the treatise. Hence, it is imperative to know something about him first:

Demosthenes : He was an eminent Athenian orator. He was born in 384 B. C. in Athens and died in 322 B. C. in Calauria. Gradually, by his incessant labour and earnestness, he became the greatest of all orators. During the early infancy of life, he faced no misfortune, but orphaned at the age of seven and peculated by his guardians, as soon as he came of age 366 porceeded against them, showing precacious talent in his court-speechs. He then became a speech-writer for the courts, but his political abilities led to his being employed in public cases as well as in private. His gift for political oratory was to find its main expression in his career of protagenist in the struggle between Athens and Philip of Macedon, the heighlights being the series of Olynthiac and Philippic orations (351-341), delivered in the public assembly and expounding with masterly penetration the inner meaning of the struggle, painting indelibly the subtlety of Philip as seen against the apathy and desultoriness of contemporary Athens, and passionately exhorting the latter to live up to her great ideal; In 340 Demosthenes was entrusted with the whole conduct of Athenian policies. But it was too late to organize effective opposition to Macedon, and the Greeks were irrevocably defeated at chacronea (338). However, when Demosthenes past policy was challenged by the pro-Macedonian Aeschines he defended it so eloquently by his speech. *On the crown* (330) that he entirely ciscredited his opponent Later he was himself discredited and went into exile in 324, having been convicted of receiving a bribe from Harpalus, Alexander's renegade lieutenant, but returned in 323 to organize a last resistance to Antipater, committing suicide when this was unsuccessful. Of the many speeches delivered by him, only sixty—one survive and among them, too, at least twenty, though none of the great ones are spurious. Apart from these, a collection of "Exordia" and six other letters also come to our hands. Indeed, the speeches made by him at differert occasions, are of great interest for the Athenian law and manners and reveal his genius not much less than the public speeches.

Appreciation of Demosthenes depends, more perhaps than that of any other prose-writer, upon reading him in the original, since his effect is inextricably bound up with sound and word-order. Yet he is far from the measured self-conscious artistry of Isocrates. He had all the latter's devices at command and, like him, writes on the whole in the broad periodic style but is often also terse. Style with Demosthenes is strictly a medium of imparting matter, logical argument and emotion. Although he knew himself to be a great artist, he has left no works written purely for artistic pleasure. Conscious of the supreme urgency of what

he had to say in a critical period of his contury's history, he allowed this very urgency to find, by the sure instinct of a great verbal master, the forms in which to express it. He wins transcendent effects of persusaion, of indignation, of narrative intensity —as in that famous description of the arrival at Athens of the news of Philip's capture of *Elatea* by the inspired selection and arrangement of simple words. Because his style is so much the reflection of what he was himself, it is unlike Cicero's, not a universal medium of literary expression (he has no gaiety, little pity, and substitutes sarcasm for wit) it changes from moment to moment following the twists and turns of his argument or his passion, but always sweeps the reader along with it, both by its noble sincerity and by its power of verbal suggestion. Though some contemporaries "smelt the lamp in Demosthenes" magic he became for the later Greeks the supreme example, together with Homer and Plato, of the inspired genius, towering above the cultivated talent of others.

Longinus now points out that bombast is a hindrance in the smooth way of achieving Sublime in literature. Those who are inclined towards bombast and grandiloquence, fail to achieve it. In order to substantiate his point of view, Longinus quotes from Aeschilus, the Athenian tragic poet, and endeavours to distinguish as to what is actually bombast and Sublime. He considers the following five lines and then concludes that the real Sublime is entirely different from 'the absurdity artificial and grandiloquence."

"....And let them check the stove's long tongues of fire:
For if see one tenant of the hearth,
I'll trust within one curling torrent flame,
And bring thal roof in ashes to the ground:
But now not yet is sung my noble lay."

In these lines, quoted from Aeschylus, Longinus traces on serious flaw *i.e.*, though they seem to be tragic, are not so in reality. Such phrases like "curling torrent flames" and "vomiting to heaven" and representing Boreas as a piper, according to Longinus cease to be tragic and become burlesque. Such expressions and images, like the above, Longinus maintains, produce an effect of confusion and obscurity. They do not provide any real energy to poetic feelings and if they are to be examined separately, under the light of criticism, they will sink into the quagmire of absurdity. The reflected glory of such phrases, or what seems to be terrible and most astonishing and dazzling in them if examined very closely by the touch-stone of reason and literary criticism, shall soon degenerate into insignificant things Longinus views that even in tragedy where the natural dignity of the subject makes a swelling diction allowoble, a tasteless grandiloquence in that too, is objectionable. In sober prose, Longinus further maintains this dull and verbose style is all the more "*unpardonable*" because it puts a heavy burden on the delicate outlests of Sublimity.

Therefore, such fine words as "Xerxes the Persian Zeus" and "vultures" those living tombs" of Gorgias of Leontini, and certain conceits of Callisthenes which are highflown rather than sublime, and some in Cleitarchus, the Greek poet-are ludicrous and far from being in any way Sublime. Cleitarchus, according to Longinus has a frothy style and who while trying to travesty Sophocles, another well-know-Greek tragedy writer, compelled Sophocles to say, "He blows a little pipe, and blows it ill." Longinus traces the same faults in other writers like Amphicrates, Hegesias and Matris. In all these writers, Longinus finds an apparent lack of Sublimity. Though in their heightened emotions or frequent moments of inspiration, they have endeavoured to come near to Sublimity, yet they have lacked genuine depth of a poet and hence their imagination has beguiled them.

Longinus further says that though it is true that in writing, it is a bit difficult to avoid bombast, yet there are many writers who suffers badly from the excess of bombast and are, therefore, incapable of dwelling upon the element of sublime in their writings. Those writers who are afraid of being convicted of feebleness and poverty of language and who are ambitious of a lofty style, slide by a natural gradation into "the opposite extreme," *i.e.*, the quagmire or temptation of bombast. Such writers generally seem to follow the creed : '*who fails in great endeavour, nobly fails.*" Longinus does not approve of this opinion and further argues that the bulk or the literary output by those writers who are merely given to bombast, when hollow and affected, is always objectionable. They uselessly try to impress upon us with their bombast and grandiloquence. "Nothing," it is said, "is drier than a man with the drospy." Thus, the bombast, according to Longinus, trancends the Sublime. But there is another fault diametrically opposed to grandeur, and that is called "puerility." "It is," says Longinus, "the failing of feeble and narrow minds—indeed, the most ignoble of all vices in writing." By "puerility" we mean a pedantic habit of mind, which by over-elaboration ends in frigidity. This defect or fault occurs very frequently in the writings of those writers who uselessly aim at brilliancy, polish and especially attractiveness. When these writers endeavour to show their material or the subject-matter in a more dignified and polished way they land "in paltriness and silly affectation." The third such vice or defect in many writers, which hinder them from achieving Sublimity, is "an ill-timed and empty display of emotion." Theodorus also disliked an artificial display of emotions while trying to achieve Sublime. Longinus, like. Theodorus, discards all showy and artificial display of false emotions, we often see an author hurried by the tumult of his mind into tedious display of mere personal feeling which has no connection with the subject.

CHAPTER IV

THE FRIGIDITY AND SUBLIMITY

Longinus finds the fault of frigidity in many writers and maintains the views that even the most distinguished wri'ers suffer from this deficiency. For instance, Timaeus has this weakness ; *i. e.*, he suffers from "over elboration" of facts, which is "a pedantic habit of mind." Though Timaeus, according to Longinus, in many respects is an able writer and somtimes he has achieved greatness in a loftier style, too, and he is a man of an encyclopaedic range of learning, a most bitter critic of the failings of others, yet even then, he is blind to his own defects In his constant endeavour to introduce new thoughts, according to Longinus, Timaeus frequently falls into the most childish absurdities. Longinus refers to only those one or two passages, as have already pointed out by Caecilius, in the writing of Timaeus. In order to substantiate this, he first of all quotes that sentence which Timaeus has written about Alexander the great. He describes him (Alexander) as a man "who annexed the whole of Asia in fewer years than Isocrates spent in writing his panegyric oration in which he urges the Greeks to make war on Persia". Now Longinus finds the comparison of the "great Emathian conqueror" with "an Athenian rhetorician" as quite useless, strange and ridiculous. By this mode of reasoning it is plain that the Spartans were very inferior to Isocrates in courage, since it took them thirty years conquer Messene, while he finished the composition of this harangue in ten. If we observe his language on the Athenians taken in Sicily, we shall find the same drawback. For instance, "They paid the penalty for their impious outrage on Hermes in mutiliating his statutes and the chief agent in their destruction was one who was descended on his father's side from the injured deity—Hermocrates, son of Hermon"—is a piece of language that suffers from frigidity, because there is an endeavour of "over-elaboration" of facts on the part of the writer. Longinus wonders how he omitted to say of the tyrant Dionysius that for his impiety towards Zeus and Herakles he was deprived of his power by Dion and Herakleides. Longinus goes a step farther and finds that not only Timaeus suffers from this drawback of frigidity, even such popular writers like Xenophon and Plato—the very demi-gods of literature, though both of them drew inspiration from Socrates, sometimes forgot themselves in the pursuit of such paltry conceits. Xenophon, for instance, according to Longinus while referring to the spartan Polity, has these words :

> "Their voice you would no more hear than if they were of marble, their gaze is as immovable as if they were cast in bronze; you would deem them more modest than the very maidens in their eyes."

Longinus, on the above passage, comments that to speak of the pupils of the eyes as "*modest madiens*" was a piece of absurdity becoming. Amphicrates rather than Xenophon. Longinus now refers to *Ibiad*, the well known epic by Homer and has endeavoured to trace the same glaring improprieties of language. For instance, In *Iliad*, Achilles addresse Agamemnon as "drunkard, with eye of dog". This is, according to the Critic, a glaring flaw of language. Even Plato, the supreme power and authority of language, could not avoid this flaw. He elsewhere meaning to describe certain recording tablets, says :

> "They shall write, and deposit in the temples memorials of cypress wood," and again, "Then concerning walls, Megillus, I give my vote with sparta that we should let them lie asleep within the ground, and not awaken them,"

Likewise, apart from this writer, even Herodotus, the well-known writer, falls pretty much under the same censure, when he speaks of beautiful women as "*tortures to the eye*," though in this utterance, there is a pretex and excuse, as the speakers in this passage are drunken barbarians. However, Longinus regards these glaring defects as objectionable and does not allow them to creep into any standard piece of work of literature. He, therefore, concludes :

> "Still, even from dramatic motives, such errors in taste should not be permitted to deface the pages of an immortal work."

CHAPTER V

THE PURSUIT OF NOVELITY IN THOUGHT

According to Longinus, all the aforesaid improprieties of language are to be traced to one common root "*the pursuit of novelty in thought*," It is this temptation that has turned even the intellectuals, in majority, into a particular mode of thinking. Human blessings and human ills commonly flow from the same source ; and, if we apply this principle to literature, then those ornaments of style, those sublime and delightful images, which go together to make a language and work great and immortal, are also the foundation and origin, not only of excellence, but also of failure. Such devices are the figures called *transitions, and hyperboles*, and *the use of plurals for singulars*." These devices, though are helpful in the achivement of a good style, yet according to Longinus, their superfluous use and their uncanny experiments may mar the very beauty of it. It is, therefore, of absolute necessity to know their proper uses and to avoid oneself from all those faults that defile its purity.

CHAPTER VI

THE TRUE SUBLIME

In any endeavour to achieve Sublimity in writing, according to Longinus it is necessary to know the truly Sublime. It is, of course, very difficult to define and theorize about the nature of true Sublime. Just as it is very difficult to differentiate between the just and faulty style likewise, it shall, undoubtedly, be a hard nut to crack to demarcate between what is Sublime and what is not. Nevertheless, if we are able to know the just style, if we can trace the Subtle excellence of a good style, then certainly, we expect at least a portion of the Sublime to achieve, because both Sublime and Style have something very common between them. Style and its beauty is a matter of long experience. Only by rigid literary rules, one cannot achieve perfection in Style. One has to devote one's entire life to achieve excellence in it. It is, therefore, only through a life-long experience that Sublime in writing can be attained.

CHAPTER VII

DISTINCTION BETWEEN TRUE AND FALSE SUBLIME:

According to Longinus, what is said by elevated minds is not truly great. H approves of general observations that "*in human life nothing is truly great which is d scribed by all elevated minds.*" For instance, no man of sense can regard wealth, honour, glory and power or any of those things which are surrounded by a great external parade of pomp and circumstance, as the highest blessings, seeing that merely to despise such things is a blessing of no common order. Only that man or blessed person or soul who has the opportunity to acquire them, through greatness of soul neglects it. This spectacle of life or this great and detached outlook in life is not an easy thing to achieve. According to Longinus, the above enumerated principle, if applied to literature to, a lot of controversy regarding Sublime cannot to put aside. Longinus asks : Is it merely a specious sublimity ? Is this gorgeous exterior a mere false and clumsy pageant, which if laid open will be found to conceal nothing but emptiness? Actually speaking true Sublime, according to Longinus, is like the detached vision of a sage. It is like the spirit of a truly satisfied man. It is like the noble mind of a great spirit that always seeks enlightenment and that does not feel bored as and when opportunities to enlighten him mind occur, does not matter, howsoever, tedious the opportunities may be. If any piece of literary work gives delight and enlightenment, as and when it is read and re-read, the same proportionate element of Sublime will be there in that piece of literary work.

> "If then any work," says Longinus, 'on being repeatedly submitted to the judgment of an acute and cultivated critic, fails to dispose his mind to lofty ideas; if the thoughts which it suggests do not extend beyond what is actually expressed",

then certainly the work is not sublime. If a passage in prose or poetry, on the other hand, is prequant in suggestion and is powerful enough to engage the attention of the reader, then without a ray of doubt, this shall be a passage replete with Sublimity. The greatest criterion of the best type of sublimity, according to Longinus, is that it should be elevated and sustaining and should never deflect the attention of the reader. Not only this that it is engaging and interesting it should also offer new ideas to the mind of the reader. If we endeavour to read such a sublime passage, then, according to Longinus, it should give us new and varying interpretations and ideas to us. It should be like a true and precious jem, that gives very pleasing and varied hues as and when it is put through differing and varying lights. It should hold and lasting hold on the memory. "In general," says Longinus, "we may regard those words as truly noble and sublime which always please and please all readers. For when the same book always produces the same impression on all who read it, whatever be the difference in their pursuits, their manner of life, their aspirations, their ages, or their language, such a harmony of opposites gives irresistible authority to their favourable verdicts." Thus, the very first ingredient of a really Sublime element in prose or poetry, according to Longinus, is that it should be something very lofty, suggestive, pregnant with new ideas and it should be so much engaging and sustaining that all should like it. The second criterion of the greatness of what may be called Sublime is its varying and permanent pleasure and instuction. It offers differing but permanent interpretations, ideas, suggestions and instructions to all, does not matter they belong to different casts, creeds, and have different habits, prejudices, whim.-whams and idiosyncrasies. In brief, the appeal of Sublime is universal and permanent.

CHAPTER VIII

FIVE SOURCES OF SUBLIMITY

Now, Longinus points out the five principal sources of Sublimity. These five sources of Sublimity, according to him, are very much necessary to as *"preliminary gifts"* for a writer to achieve Sublimity. Moreover, these five sources also add to the command of language, which is in itself a necessary element to attain Sublimity. The first important such source, which Longinus regards as of great significance, is *"grandeur of thought."* By "grandeur of thought" we mean the novelty of ideas the greatness of conception and the elevation of thoughts. Actually speaking, these are ideas that make every writer a great one. In a

way, they have the background of a grand style. Any grand style without the grandeur of thought is just like a heap of chaff without sufficient grain. The dignity of thought refers to the dignity of ideas and conception. Thus, the grandeur of thought provides the very staple of the literary work.

The second such great source of Sublimity, according to Longinus is "*a vigorous and spirited treatment of passions.*" Both the grandeur of thought and a vigorous and spirited treatment of passions depend mainly on natural endowments. By this, Longinus means that both these talents are more birth-given than effort-made. Though by constant endeavour, one can improve one's sublimity and dignity of thought, yet it is natural gift for which we should count most for the above-said virtues or qualities in a writer.

The third such principal source of Sublimity, according to Longinus, is '*a certain artifice in the employment of figures, which are of two kinds: figures of thought and figuree of speech.*" This principal source of Sublimity relates not to the natural endowments as the above two usually did, but to the excellence in artistic forms.

The fourth source of Sublimity, according to Longinus, is "*dignified expression, which is subdivided into*:—

(*a*) *the proper choice of words, add* (*b*) *the use of metaphors and other ornaments of diction.*" This source, too, like the third, derive assistance from Art and does not depend mainly on natural endowments.

The fifth source of Sublimity which embraces all the above sources, is "*majesty and elevation as structure.*" Thus, there five principal sources of Sublimity are :—

(1) *Grandeur of thought.*
(2) *Vigorous and spirited treatment of passions.*
(3) *Figures of thought and figures of speech.*
(4) *Dignified expression, and*
(5) *Majesty and elevation of structure.*

Now, let us discuss how each one of the above five principal sources of Sublimity is involved separately in the element of Sublime.

Longinus refers first to Caecilius, who has made no mention of passions in his discussion of the Sublime. Most probably, according to him, caecilius might have made its omission from a belief that

> "the Sublime and the Pathetic are one and the same thing, holding them to be always coexistent and interdependent, he is in error."

Longinus further says that some passions are found which, so far from being lofty, are actually low, such as pity, grief, fear ; and coversely, sublimity is often not in the least affecting, as we may see in those bold expressions of our great poet on the son of Aloeus :

> *Highly they raged ;*
> *To pile huge Ossa on the Olympian peak,*
> *And Pelion with all his waving frees*
> *On Ossa's crest to raise, and climb the sky;*
> *And the yet more tremendous climax :*
> *And now had they accomplished it.*

According to Longinus, in orators, while they deal with panegyric and in all the more imposing and declamatory places, dignity and Sublimity play an indispensable part, but pathos is mostly absent. It is this reason that the most pathetic orators have usually but little skill in panegyric, and conversely those who are powerful in panegyric generally fail in pathos. But on the other hand Caecilius thought that pathos never contributes to Sublimity, and this is why he thought it alien to the subject, he is entirely deceived. Longinus pronounces it more loudly that nothing is as conducive to the element of Sublimity as "*an appropriate display of genuine passion*." This appropriate display of genuine passion bursts out with a kind of "*fine madness*" and '*divine inspiration*' and this "*falls*", further adds Longinus very confidently.

> "on our ears like the voice of a god." Hence a subtle prade of genuine passions is absolutely necessary for Sublimity.

CHAPTER IX

LOFTY CAST OF MIND AS FIRST SOURCE OF SUBLIMITY

Of all the five conditions, says Longinus, of the Sublime, the most important is first, that is, '*a certain lofty cast of mind*." Though it is a talent, capability or faculty rather natural than acquired, nevertheless, it will be well for us to train our souls for Sublimity. But how is this to be achieved?—is a basic problem. Longinus suggests a very subtle way to achieve it. Sublimity is, so to say, "*the image of greatness of soul*." Therefore, according to Longinus, a thought in its naked simplicity, even though unaltered, is sometimes admirable by the sheer force of its sublimity. In this connection, Longinus gives an instance of the silence of Ajax in the eleventh Odyssey, which he regards as greater and grander than anything he could have said. Hence, the very first thing of great thinking is "*whence this grandeur of conception arises*." According to Longinus, the grandeur of conception and the true eloquence can be found only in those

persons '*whose spirit is generous and aspiring.*" Bereft from these attributes or qualities a writer can never achieve Sublimity. Longinus further says that writers who u elessly affect grandiloquence and bombast cannot give us read pleasure of Sublime. "*For those,*" "remarks Longinus,

> "whose whole lives arc wasted in paltry and illiberal thoughts and habits cannot possibly produce any work worthy of the lasting reverence of mankind."

Thus, only those persons can gain the effects of Sublimity whose thoughts are replete with majesty in *to to* becau e "*sublim thoughts belong properly to the loftiest minds*". Such was the reply of Alexander to his general Parmenio, when the latter had observed : "*were I Alexander, I should have been satisfied,*" "*And I were I Parmen'o ....*"

Longinus now, quotes from the old writers like Homer and Hesiod and endeavours to justify his point of view by telling us to know how there is Sublimity in Homer and how it is crude and distorting view of Sublimity in Hesiod. Homer gives dignity to his divine persons in the following lines :

> *As far as lies his airy ken, who sits*
> *On som tall crag, and scans the wid dark sea;*
> *So far ext nds the heavenly courses, stride.*

Homer compares their speed with the extent of the whole world—a grand comparison,

> "which might reasonably lead us to remark that if the divine steeds were to take two such leaps in succession, they would find no room in the world for another."

Sublime are also the images in the "*Battle of the Gods*" and in order to prove it, Longinus quotes from it the following lines;

> *.....A trumpet sound*
> *Rang through th air, and shook the Olympian height;*
> *Then terror seiz d the monarch of the dead,*
> *And springing from his throne he creat d aloud*
> *With fearful voice, r st th earth, rent asund r*
> *By Neptune's mighty arm, forthwith reve.*
> *To mortal and immortal ey thos ha'ls*
> *So drear and d nk, which e'en the gods abhor.*

In this passage, Longinus finds many good points as well as many bad things.

> "Earth rent from its foundation ! Tartarus itself laid bare ! The whole world torn asunder and turned upside down !"

all these, according to him, are in "*a prefectly hurly—burly,*" in which the

> "whole universe, heaven and hell" mortals and immortals, share the conflict and the peril."

It is, of course, a terrible and very dreadful picture of things, and if not taken allegorically, is

> "downright impious, and over stepping the bounds of decency."

This entire mention of things seems to Longinus,

> 'the Strange medley of wounds, quarrels, revenges, tears, bounds, and other woes which make up the Homeric tradition of the gods"

to degrade his deities, as far as possible into men, and to exalt his men into deities. Or most probably, Longinus argues further, that this plan, Homer would have adopted only to show

> "his gods are worse off than his human characters, since we, when we are unhappy, have a haven from ills in death, while the gods, according to him, not only live for ever, but live for ever in misery."

Longinus, now quotes another example from Homer that is preferable to the above-cited one, with the help of which, he tries to substantiate his argument that in the following lines, the description of the battle of gods is far better than the above one and which exhibit also the divine nature in its true light,

> "as something spotless, great and pure."

The lines that Longinus quotes below are the lines on Poseidon ;

> *Mountain and wood and solitary peak,*
> *The ships Achaian and the towers of Troy,*
> *Trembled beneath the god's immortal feet*
> *Over the waves he rode, and round him played,*
> *Lured from the deeps, the ocean's monstrous brood,*
> *With uncouth gambols welcoming their lord :*
> *The charmed billows parted : on they flew.*

In these lines, Longinus traces discernible glimpses of Sublimity. In these lines Homer could conceive of a "*Supreme Being*" and could give an adequate expression to it in the opening words of his "Laws" "God said"—what ? Longinus continues," let there be light, and there was light : let there be land and there was." Such grand and sublime conceptions and thoughts are, of course, a rarity in any piece of literary work.

Longinus takes liberty with his readers once more for quoting from Homer again, and in the following passages, refers to the human characters. A sudden and baffling darkness as of night has onerspread the ranks of his warring Greeks. Then Ajax in sore perplexity cries aloud :

> *Almighty Sire,*
> *Only from darkness save Achoia's sons,*
> *No more I ask, but give us back the day :*
> *Grant but our sight, and slay us, if thou wilt.*

In these lines Longinus finds a true elevated passion. Ajax does not seek shelter only to his life, because he is afraid his heroic mission and spirit shall be impaired. Therefore, such a request as would not make him unworthy of his heroic soul, is really a true feeling *"He justly chafes because his arms are idle, and plays for a speedly return of light."* *"At least"* he thinks,

> "I shall find a warrior's grave, even though Zeus himself should fight against me"

In such passages the mind of the poet is swept along in the whirlwind of the struggle, and, in his own words, he

> *Like the fierce war-god,, raves, or wasting fire*
> *Trough the deep thickets on a mountain-side ;*
> *His lips drop foam.*

But Longinus does not stop here. He examines Homer very closely and finds, on an intimate survey, that he suffers from *"the fabulous"* or the repetition of the same idea into another. When we turn to *Odyssey*, we shall find occasion to observe that a great poetical genius, like that of Homer's, in the decline of power which comes in old age *"naturally leans the fabulous."* The *Odyssey*, was composed by Homer after the *Iliad*, both the well, known epics, and in proof of which we may mention, among many other indications,

> 'the introduction in the Odyssey of the sequal to the story of his heroes' adventures at Troy, as so many additional episodes in the Trojan war,"

and especially the tribute of sorrow and mourning which is paid in that poem to the departed heroes, as if in perfection of some previous design. The Odyssey is, in fact, a sort of epilogue to the Iliad :

> *There warrior Ajax lies Achilles there,*
> *And there Petroclus godlike counsellor :*
> *There lies my own dear son.*

While comparing both the *Iliad* and the *Odyssey*, Longinus traces that in the latter. Homer prefers the narrative style, because by the time Homer wrote the Odyssey he suffered from the craze of the old age. Homer wrote the *Iliad*, when *"his genius was in its Prime,"* and that is why, the whole structure of this

epic '*is founded on action and struggle*." In the Odyssey, Homer had lost his vigorous style and, therefore, Longinus argues that

> "Homer in his Odyssey may be compared to the setting sun : he is still as great as ever, but he has lost his fervent heat.'

The strain, in this epic, is pitched to a lower key in the "*Tale of Troy divine*" In the Odyssey, we begin to miss that high and equal sublimity which never flags or sinks, that continuous current of moving incidents, those rapid transitions, that force of eloquence, that opulence of imagary which are ever true to Nature Homer's genius while writing the Odyssey, could not display his fervent poetic Sublimity as he could in the *Iliad* In the Odyssey, the story of the Cyclops and such other striking passages are truly full of Sublimity, it is Homer grown old, but still it is Homer".

Longinus, now, concludes that the great poets and prose-writers, after they have lost their power of depicting the passions, turn naturally to the delineation of character. And while doing so, many things become improbable and not easily to be believed. For instance, "the tale of Odysseus's comrades being changed by Circle into Swine," how "Zeus was fed like a nestling by the doves," how "Odysseus passed ten nights on the shipwreck without food" and "the improbable incidents in the slaying of the suitors". Such tales as the above, according to Longinus, are certainly not easily to be believed, but when great poets like Homer himself nods in their approval we must be content to say that he dreams as Zeus might dream. However, whatever improbable, they wish to indicate, they do it very convincingly. For instance, the picture of the palace of Odysseus is life like and characteristic and this may be called "a sort of comedy of manners."

CHAPTER X

THE LAW OF NATURE

The next thing important, according to Longinus, for achieving Sublimity is '*the law of Nature*," which means

> "there are certain constituent parts, coexistent with their substance." "It is the choice of the most striking circumstances involved in whatever we are describing, and, further the power of afterwords combining them into one animate whole".

Through the selection of the incidents, we are tempted to go through or read entirely a piece of literary Work. It is also "the skill or excellence" of selecting and welding them together, that is equally inevitable, if a particular subject is treated with Subli-

mity. For example, Sappho, according to Longinus, in dealing with passionate manifestations attending on the frenzy of lovers, always chooses her strokes from the signs which she has observed to be actually exhibited in Sublime passages Passages like the following strike the reader's memory due to *"the law of Nature,"* *i. e.*, "the choice of the most striking circumstanees" and combining them most artistically :

I deem that man divinely blest
Who sits and, gazing on thy face,
Hears thee discourse with eloquent lips,
And marks thy lovely smile.
This, this it is that made by heart
So wildly flutter in my breast ;
Where'er I look on thee, my voice
Falters, and faints, and fails.
My tongue's benumbled ; subtle fire
Through all my body only steals ;
Mine eyes in darkness reel and swim ;
Strange murmurs drown my ears.
With dewy damps my limbs are chilled ;
Anicy shiver shakes my frame :
Paler than ashes grows my cheek ;
And Death seems nigh at hand.

In the above stanzas, taken from Sappho's Ode, it becomes evidently clear that it is the choice of most striking features and their proper combination into one picture that we appreciate the element of Sublime We also appreciate Sappho's brilliant pictures connected together in order to give a complete picture of the passion of love. It is, of course, very attractive and creditable how at the same time soul, body, tongue, eyes, colour, all fail her, and are lost to her as completely as if they were not her own. Accordingly, she freezes, she burns, she raves, she reasons, and all at the same instant. The tumult of different emotions is shown by the beautiful selection of striking features and what is still more appreciable, is the combination of all these striking features into one complete picture. The different tokens of passions, if taken together and which almost all the love poets prefer to include into their display of poetic flights, are carefully to be studied.

Now, Longinus turns to "the poet of the Arimaspeia" who intended to be elevated with Sublimity. Yet his efforts were no whose than mere decoration. In order to illustrate his point of view Longinus quotes the following lines :

Herein I find a wonder passing strange,
That man should maker their dwelling on the deep

Who far from land essaying bold to range
With anxious heart their toilsome vigils keep ;
Their eyes cra fixed on heaven's starry steep,
The revening billows hunger for their lives ;
And oft each shivering wretch, constrained to weep
With suppliant hands to move heaven's pity—strives,
While many a direful qualm his very vitals river.

In these above lines, Longinus finds no Sublimity ; instead he pronounces, "*All must see that there is more of ornament than of terror in the description* :"

After this, Longinus quotes from Homer with a view to pointing out how Sublimity pleases and entertains us :

On them he leaped, as leaps a raging wave,
Child of the winds, under the darking clouds,
On a swift ship, and buries her in foam ;
Then cracks the sail beneath the roaring blast,
And quakes the breathless seamen's shuddering—heart
In terror dire it death lours on every wave.

Aratus has tried to give a new turn to this thought of Homer. However, Longinus does not approve of Aratus's finding any deficiency in the above-cited stanza of Homer. On the contrary, he finds that Homer has given

> "us a vivid picture of men a thousand times on the brink of destruction every wave threatening them with instant death"

Apart from it, according to Longinus, there is no attempt for sheer decoration in the above-passage that may mar the beauty of Sublimity. Homer has endeavoured his best to give a subtle picture of the Sublime. '*His bold*' argues Longinus,

> "and forcible combination of prepositions of apposite meaning he tortures his language to initate the agony of the scene, the constraint which is put on the words accurately reflecting the anxiety of the sailors minds, and the diction being stamped, as it were, with the peculiar terror of the situation."

Longinus has probed a little further and has presented a comparison by quoting two more authorities of Archilocus, who in his "description of the shipwreck" and of Desmosthenes, who describes how the news came of the talking of Elatca"—have taken help of those things that go really to make their works sublime. "Each of these authors," says Longinus, "fastidiously rejects whatever is not essential to the subject, and in putting together the most vivid features is careful to guard against the interposition of anything frivolous, unbecoming, or tiresome". Blemishes like the above mar the general effect and distort the clear vision of the Sublime approach. Any subject

bereft from proper choice of all features and their careful grouping will be like any majestic edifice without any strong foundation or to make it a little more tengible, any author without these attributes will be like that ship that has no anchor or a chariot that has no wheels. Any subeject without the above said merits and qualities shall look like "a patched and gaping appearance". The edifice of Sublimity requires a strong foundation or otherwise the whole of the edifice will be dilapidated. It "*ought to be built up*" emphatically says Longinus, "*in a solid and uniform structure.*"

CHAPTER XI

AMPLIFICATION AND SUBLIMITY

After discussing the choice of the striking features and their grouping or combining together. Longinus comes to discuss what is real amplification and how amplification cannot be of any prolific utility with the use of Sublimity. Without a sublime touch, any attempt at amplification will clearly mean artificiality and vain decoration. An amplification is a process with which any writer or author gives hydraheaded shapes to his ideas according to the occasion or to the demand of the time. "Whether this is employed in the treatment of a common-place, or in the way of exaggeration whether to place arguments or facts in a strong light or in the disposition of actions, or of passions – for amplification takes a hundred different shapes—in all cases the orator must be cautioned that none of these methods is complete without the aid of Sublimity." If the intention of an author is not either to excite pity, or to depraciate an opponent's argument, then in such a case, we cannot leane Sublimity or otherwise, it will mean that we are neglecting the higher claims of literary principles "*So sooner*" says Longinus,

> "is the support of Sublimity removed than the whole becomes lifeless, nerveless, and dull."

However, there is a lot of difference between amplification and Sublimity. Both are not to be taken and counted as one and the same thing. If amplification is like a branch of a tree then, Sublimity is like its roots, without the help of which the tree cannot stand steadily and permanently.

CHAPTER XII

ACTUAL AMPLIFICATION AND SUBLIMITY (Contd,):

Now, Longinus embarks upon to define as to what is actual amplification. He is not satisfied with the definition of amplification "generally given by authorities on rhetoric," because such authorities, according to him, explain amplification to be "a form of language which invests the subject with a certain grandeur" This definition of amplification is faulty, because it may be applied

indifferently to Sublimity, pathos, and the use of figurative language. All these invest the discourse with some sort of grandeur Longinus does not approve of this definiton and suggests the following contrast between the both, *i.e.*, amplification and sublimity :—

(a) Sublimity gives elevation to a subject, while amplification gives extension as well.

(b) Sublime is often conveyed in a single thought, but amplification can only subsist with a certain prolixity and diffusiveness.

(c) The most general definition of amplification would explain it to consist in the gathering together of all the Constituent parts and topics of a subject, emphasizing the argument by repeated insistence, herein differing from proof, that whereas the object of proof, is logical demonstration.

Longinus, further, illustrates the above difference between amplification and Sublimity by quoting from—

(a) Plato,
(b) Demosthenes, and
(c) Cicero.

Referring to Plato, Longinus says,

"Plato, like the sea, pours forth his riches in a copious and expansive flood."

Therefore, the style of the orator, who is the greater master of our emotions, is often, as it were, red-hot and ablaze with passion whereas Plato, whose strength lay in a sort of weighty and sober magnificence, though never frigid, does not rival the thunders of Demosthenes.

After further discussing the point, Longinus finds the following difference between Cicero and Demosthenes :—

(a) The Sublimity of Demosthenes is generally sudden and abrupt.

(b) The Sublimity of Cicero is diffused.

(c) Demosthenes is vehement, rapid, vigorous and terrible. He burns and sweeps away all before him and hence we may liken him to "a whirlwind or a thunder bolt"

(d) Cicero is like a widespread configration, which rolls over and feeds on all around it whose fire is extensive and burns long, breaking out successively in different places, and finding its fuel now here, now there.

However, Longinus finds the Sublimity of Demosthenes as as superior to all on the following grounds :—

(a) it is appropriate to all cases, where it is desired to exaggerate, or to rouse some vehement emotion.

(b) it is also quite suitable to the occasion when we want to carry away our audience with us,

After concluding all the leading opinions, Longinus suggests that :

(a) We must employ the diffusive style.

(b) When we want to overpower the audience with a flood of language, we must use an elevated style.

(c) Both the above ways are suitable to familar topics, to perorations in most cases, and to digressions, and to all descriptive and declamatory passages and in dealing with history or natural science.

CHAPTER XIII

SUBLIMITY AND MASTER MINDS

Longinus regards Plato as a great master of Sublimity. His Sublimity is sober, quiet and tumultless. It is "his gentle and noiseless flow of eloquence" for which he is respected very much. In his *Republic*, there are various sublime passages the following one of them is replete with all the necessary elements that go to make it an elevated passage :

> They, therefore, who have no knowledge of wisdom and virtue, whose lines are passed in feasting and similar joys, are borne downwards, as is but natural, and in this region they wander all their lver, but they never lifted up their eyes nor were borne upwards to the true world above, nor ever tasted of pleasure abiding and unalloyed ; but like beasts they ever look downwards, and their heads are bent to the ground, or rather to the table ; they feed full their bellies and their lusts, and longing ever more and more for such things they kick and gore one another with horns and hoofs of iron, and slay one another in their insatiable desires.

Longinus, in the above-cited passage from Plato's *Republic*, finds another path that "leads to Sublime heights," apart from the many paths, he has referred to earlier. This new and superior path is "*the emolous imitation of the great poets and prose writers of the past*" But this emolous imitation of the great poets and prose-writers of the past does not mean "plagiarism" from or "slavish copyingout" of these poets and prose writers of the past. On the contrary, Longinus argues that it is another thing and that great minds may draw inspiration from the authors of the past. It is quite negligible that an author should go for inspiration to a writers of the past. But he should study an author of the past only to draw inspiration and should not imitate him blindly. He should be like a bee that wanders from one field to another, from one flower to another, from one garden to another, to the extent

that the entire universe becomes a field of action for her and in this process she collects most labouriously the honey, sucked from different objects and thus converts it into honey and wax, that stand for sweetness and light, the two great attributes of mankind.

Longinus continues to say that many gather the divine impulse from another's spirit,

> "just as we are told that the Pythian priestess, when she takes her seat on the tripod, where there is said to be a r nt in the ground breathing upwards a heavenly emanation, straightway conceives from that source the godlike gift of prophecy, and utters her inspired *oracles*."

Thus, from the great writers, an inspiration is instilled into the spirits and minds of many lesser genius. Homer infused spirit into many illustrious band of his disciples. Herodotus, Stesichorus, Archilochus, Plato and Ammonius—and many more drew copiously from Homer. But to suggest that all these noble minds were guilty of plagiarism, according to Longinus, would be a meaningless preposition. On the contrary, whatever they drew from him, they tried to enhance that, constantly and regulerly. But to enhance the dr.wn spirit from such a great writer like Homer requires a genius.

CHAPTER XIV

MIND PREGNANT WITH THOUGHT

According to Longinus, for achieving Sublimity, it is not sufficient to imitate or draw inspiration from great writers. What is of great importance, for the achievement of Sublimity, is a mind pregnant with lofty thoughts and ideas. All the noble and great minds who have achieved perfection have been great genius and possessed brains pregnant with imaginative force and vigour. "*It is good for us also*," remarks Longinus,

> "to imagine to ourselves how Homer might have expressed this or that, or how Plato or Demosthenes would have clothed it with Sublimity, or in history. Thucydides."

The great factor of the success of these writers is they tried to emulate the great spirits on the one hand, and on the other, they tried to be wholly and truly guided by the great master minds. They took them to be their *'beacons to guide*" them. They have emulated the great spirits in such an elevated and inspired way that the future posterity shall always continue to read and enjoy them.

CHAPTER XV

IMAGES AND SUBLIMITY

Of the many ways to achieve Sublimity, according to Longinus, the one and the chiefest is the use of images.

> "The dignity, grandeur and energy of a style largely depend on a proper employment of images"

The term image, opines Longinus, in its most general acceptation includes every thought, howsoever presented, which issues in speech. Poets and orators both employ images, but with a very different object. If on the one hand, the poetical image in designed to astound, then on the other hand, the oratorical image gives perspicuity. Both, however, seek to work on the emotions.

Longinus has quoted from many poets and by referring to many great poets he has shown how proper employment of images increases Sublimity. First Longinus has quoted the following lives from Euripides to show Sublimity of two tragic passions :

Mother, I pray thee, set not thou upon me
Those maids with bloody face and serpenthair :
See, see, they come, they're here,
they spring upon me !

In these three lines, quoted above, Euripides has shown one tragic passion by the proper employment of image. The second emotion has been shown only by a single line :

"Ah, ah, she'll slay me ! whither shall I fly."

In both these citations, Euripides has been successful in giving a complete picture of two passions of "*madness and love.*" Longinus Considers the perfection of these passages just equal to Homer's following passage :

"With tail he lashes both his flanks and sides,
And spurs himself to battle."

Euripides's perfection reminds Homer's description of the lion, that is both tragic and captivating.

Such an instance, Longinus takes in the following passage, from Helios, in which Helios, in handling the reins to his son, says ;

Drive on, but shun the burning Libyan tract ;
The hot dry air will let thine axle down :
Toward the seven Pleiades keep thy steadfast way."

And then :

This said, his son undaunted snatched the reins,
Then smote the winged coursers' sides : they bound

Forth on the void and Cavernous vault of air,
His father mounts another steed, and rides,
With warning voice guiding his son. 'Drive there !'
Turn, turn thy car this way.

In both these citations from Helios, Longinus finds the perfection of Sublimity because there is a proper employment of images. The poet has mounted, it appears, the chariot with his hero and accompanied the winged steeds in their perilous flight. It has been possible only because the poet's imagination had soared side by side with them in a pure celestial light,

Longinus now quotes from Helior's *Cassandra* :
Ye Trojans, lovers of the steed.

In this too, Longinus finds the same vividness and clarity of image as he has traced in the foregoing citations from Helios.

According to Longinus there are other poets and orators also, who have achieved Sublimity by dint of proper employment of images. One such a great writer, he says, is Aeschylus, who is bold in forming such images that are suited to his heroic themes. Such a passage, where he has achieved the climax of Sublimity is the following one, where he says of his "*Sev.n against Thebes*" and which has the utmost vigour of imagination and fecundity of ideas :

Seven mighty men,
And valiant captains, slew,
Over an iron-bound
Shield a bull, then dipped;
Their fingers in the blood, and all invoked,
Ares, Enyo, and death-dealing Flight
In witness of : their Oaths

In the above citation from Aeschylus, Longinus finds no deficiency with regard to the proper employment of images, as sometimes, critics have vainly endeavoured to trace. Though it is true that sometimes Aeschylus's '*thoughts are unshapen, and as it were, rough-hewn and rugged*." yet they have their own unique significance and in the garb of crudity and unrefinement, they have the greatest purity and chasity. Aeschylus, as is well known, has a strange violence of language and as much many critics are envious of him, his strength of language and the energy of his thoughts and ideas. His strange force of language is of the kind that it is hard to be imitated. For example, how forcefully he has represented the palace of Lycurgus "*as possessed at the appearance of Dionysius* :

The halls with rapture thrill,
The roof's inspired,"

The same image has been borrowed by Euripides, who while

borrowing it has softened its extravagance by putting it in the following manner :

'And all the mountains felt the god."

Longinus, now, considers the case of Sophocles and finds in his poetry a proper employment of images. He regards Sophocles as a great master of imagination and fecund thoughts and ideas. Sophocles has achieved perfection of Sublimity on many occasions, especially in that scene in which the dying "Oedipus prepares himself for burial in the midst of a tempest," and where he tells how Achilles appeared to the Greeks over his tomb just as they were putting out to sea on their departure from Troy. This last scene has also been delineated by Simonides with a vividness which leaves him inferior to none.

In poetry, according to Longinus, "a certain mythological exaggeration is allowable, transcending altogether mere logical credence,' while using images. But the chief beauties of an oratorial image are its energy and reality. In oratory 'a certain mythological exaggeration is not allowable." Such digressions in oratory become "offensive and monstrous" when the language is cast in a poetical and fabulous mould, and runs into all sorts of impossibilities. If an orator, like a poet, uselessly tries to ornament his images then they cannot produce a good effect upon the listeness.

Longinus, now, quotes from Orestes, whose following lines shall show this difference :

Off off I say !
I know thee who thou art,
One of the finds that haunt me :
I feel thine arms,
About me cast,
To drag me down to hell.

Longinus finds, in these lines, no other thing than "*the hallucinations of a madman.*"

Then, what are the necessary ingredients to strengthen the use of imagery in oratory ? Though there are a hundred different ways that add to energy and passion to a speech, yet especially in this respect, a mingling "*with practical argumentative parts of an oration*," is very much helpful. Such a unique device gives a special magic to the hearers. It does not merely convince the hearer, but delights him. Such is the effect, Longinus says of the words of Demosthenes :

> Supposing, now, at this moment a cry of alarm were heard outside the assize courts, and the news came that the prison was broken open and the prisoners escaped, is there any man here who is such a trifler that he would not run to

the rescue at the top of his speed ? But suppose some one came forward with the information that they had been set at liberty by the defendent, what then ? Why, he would be lynched on the spot !

In the above cited passage, Longinus finds proper employment of images and enough of energy and force of thought that are quite necessary for achieving the highest effect of Sublimity. He also finds the complete absence of ornamental things which become ludicruous and unwanted, when studied properly or examined systematically.

Another example of Sublimity in Oratory, Longinus takes from the famous author Hyperides. The way in which Hyperides excused himself, when he was proceeded against bringing a bill to liberate the slaves after Chaeronea.

> "This measure," he said, "was not drawn up by any orator, but by the battle of chaeronea."

Longinus finds in this sentence a striking image and argues :

> "This striking image, being thrown in by the speaker in the midst of his proofs, enables him by one sold stroke to carry all mere logical objection before him."

In the case of such striking images, Longinus opines that

> "Our nature is drawn towards that which affects it most powerfully ; hence an image lures us away from all argument ; judgment is paralyzed, matters of fact disappear from view, eclipsed by the superior blaze."

Thus, so far, Longinus has discussed how the following things become instrumental in producing Sublimity :

(a) Native greatness of mind,
(b) Sublimity of thought and manner,
(c) Sublimity drawn from imitation, and
(d) Sublimity achieved through the employment of proper images.

Now after discussing these factors, Longinu comes to discuss "*the figures of speech*" which are, of course very essential for the achievement of the Sublimity in any work.

CHAPTER XVI

FIGURES OF SPEECH AND THE ACHIEVEMENT OF THE SUBLIMITY

According to Longinus it is, doubtlessly, of vital importance that in order to achieve Sublimity, an author should use ' figures of speech" very wisely and properly. Their wise and proper use is as important and inevitable for achieving Sublimity as that of

the employment of proper images. The author may be a great master of La guage and it is also possible that he can do even without the wise and proper use of the figures of speech, yet, according to Longinus, the inclusion of the figures of speech is necessary for an elevated and dignified shape and mould.

> "..Figures, judiciously employed," observes Longinus, "play an important part in producing Sublimity. It would a tedious or rather an endless task to deal with them."

However, Longinus suggests that to evolve a unique mastery over some of them would be sufficient for an author. He, first of all, quotes Demosthenes, who by dint of using the effective figures of speech was cap.ble of arousing enthusiasm of the soldiers of Athens. It was also the magic of his figurative language that even the most crude and hard judges were impressed by his argument and were inclined towards his desired aim. Thus, Longinus concludes that it is the proper and wise use of the figures of speech that can move the listeness and can give us the desired goal or impact. It is through this literary device that an author controls the mind and heart of his readers or listeners as a musician controls while playing on his banjo. Demosthenes evoked the Athenians to do what he desired because he controlled their minds and hearts like an effective magician. His well-known use of the figure of speech occurs in his famous appeal to the natives of Athens :—

> "You did not do wrong, men of Athens, to take upon yourselves the struggle for the liberties of Hellas. Of this you have home proofs. They did not wrong who fought at Marathon, at Salamis and Plataea."

He bursts out in a sudden moment of supreme exaltation further :

> "You did not, could not have done wrong, I swear it by the men who faced the foe at Marathon."

Of course, Demosthenes employs the figure of adjuration, to which Longinus gives the name of Apostrophe. In a very wise way, he exalts the Athenian ancestors to the rank of divinities, showing that we ought to invoke those who have fallen for their country as gods ; he fills the hearts of his judges with the heroic pride of the old warriors of Hellas ; forsaking the beaten path of argument he rises to the loftiest altitude of grandeur and passion, and Commands assent by the startling novelty of his appeal. By the proper and wise use of his figures of speech, he won over the hearts of the Athenians. Of course "he applied the healing charm of eloquence, and thus ministers to the mind diseased of his countrymen, until lifted by his brave words above their misfortunes they began to feel that the disaster of *Chaeronea* is no less glorious than the victories of Marathon and Salamis." By such striking use of figures of speech, Demosthenes captivates the hearts of his

hearers. It is said that the germ of this adjuration is found in Eupolis ;—

"By mine own flight, by Mararhon, I say,
Who makes my heart to ache shall rue the day "

These words of Eupolis do not contain that much of elevation and Sublime effect as that of Demosthenes, because in the hands of Eupolis, figures of speech, merely constitute an oath and nothing more than that, though oath in itself, if properly guried by the wise use of figures of speech has a meaningful and logical impact. The grandeur of oath will depend on its being employed in the right place, the righ manner, on the right occasion, and with the right motive. But in Eupolis, Longinus, "the oath is nothing beyond an oath; and the Athenians to whom it is addressed are still prosperous, ard in need of no consolation." Apart from this, Eupolis, the well known poet, does not swear like Demosthenes, by the departed souls and heroes as deities, so as to engender in his audience a just conception of their valour, but diverges from the champions to the battle—a mere lifeless thing. But, on the contrary, Demosthenes has made very subtle use of the figures of speech. He has so cleverly managed the oath that in addressing his countrymen after the defeat of *Chaeronea* he takes out of their minds all sense of disaster.

CHAPTER XVII

PROPER PLACE OF FIGURES OF SPEECH AND SUBLIMITY

Longinus cautions that if the figures of speech are not used at the right occasion and in the right manner, they are very likely to produce an adverse effect. If their use is not wisely done, instead of creating the element of Sublime they shall create harshness and fanatacism. They require natural law *i.e.*, proper and wise selection, because they have "a peculiar tendency to rouse a suspicion of dishonesty and to create an impression of treachery, scheming, and false reasoning. " especially if the person addressed be a judge, who is master of the situation, and still more in the case of a despot a king, a military potentate, or any of those who sit in high places. If a man who is in a high place, feels that his artful speaker is treating him like a silly boy and is merely trying to throw dust in his eyes, he at once grows irritated, and thinking that such false reasoning implies a clear contempt of his understanding, he perhaps flies into a rage and will not hear another word. Even if the man in high position or office avoids any bitter resentment or anger on listening to such an artful and untimely use of figures of speech, he shall certainly be "indisposed to yield to the pursuasive power of elequence. A figure of speech, when employed in disguis is most effectual. But it requires special training and cunning as well as art to do it. If iti s not mixed

with actual facts and convey the deeper meaning, it shall be of a greater use at all. It is, of course, the very brillancy of the orators figure which blinds us to the fact that it is a figure. "For as the fainter lusture of the stars is put out of sight by the all-encompassing rays of the sun so when Sublimity sheds its light all round the sophistries of rhetoric they become invisible." Longinus further illustrates the same idea by presenting or referring to a painter's art. A similar illusion," says he, 'is produced by the painter's art. When light and shadow are represented in colour, though they lie on the same surface side by side, it is the light which meets the eye first, and appears not only more conspicuous but also much nearer." Similarly, these are the passion and grandeur of language, lying nearer to our souls by reason both of a certain natural affinity and of their radiance, that always strike our mental eye.

CHAPTER XVIII

FIGURES OF QUESTION AND INTERROGATION AND SUBLIMITY

According to Longinus, the use of the figures of question and interrogation is also very important in producing Sublimity. They are necessary because they tend strongly to stir an audience and give energy to the speaker's words . This kind of figure not only raises the tone of the words of a speaker but makes them more convincing. For an exhibition of feeling, and to give an elevated and impassioned appeal to the listeners, a subtle use of this figure of speech is of most vital significance. In order to substantiate his point of view, in this connection, Longinus quotes two passges, the first of which follows as under :

"Or tell me, do you want to run about asking one another, is there any news? What greater news could you have than that a man of Macedon is making himself master of Hellas ? Is Philip dead ? Not he. However, he is ill. But what is that to you? Even if anything happens to him you will soon raise up another Philip."

Or this passage:

"Shall we sail against Macedon? And where, asks one, shall we effect a landing ? The war itself will show us where Philip's weak places lie"

By quoting the above passages, Longinus concludes that by proper use of subtle figures of question and interrogation, the orator blinds the judgment of an audience, and deceives them into a belief that what is really the result of labour in every detail has been struck out of the speaker by the inspiration of the moment.

CHAPTER XIX

CONNECTING PARTICLES

The removal of connecting particles, according to Longinus, gives a quick rush and "torrent repture" to a passage. In Xenophon there is such a passage. In the words of Eurylochus in the Odyssey, there is the same desired effect :

> We passed at thy command the woodland's shade ;
> We found a stately hall built in a mountain glade

In the above lines, words served from one another without the intervention of stops give a lively impression of one who through distress of mind of once halts and hurries in speech.

CHAPTER XX

COMBINATION OF DIFFERENT FIGURES

According of Longinus, there is nothing so vital and significant to give a new impetus to the energy and vigour to a speaker's argument "*as a combination of different figures.*" Their combination increases the vigour, the cogency and the beauty of a speech. For instance, in order to create the desired impact. Demosthenes in his speech against Meidias repeats the same words and breaks up his sentences in one lively descriptive passage :

> He who receives a blow is hurt in many ways he could not even describe to another, by gesture by look, by tone

Longinus quotes another sentence from Demosthenes :

By gesture, by look, by tone—when insult, when hatred, is added to violence when he is struck with the fist, when he is struck as slave !

By the use of both such sentences ; according to Longinus, the orator imitates the action of Meidias, during blow upon blow on the minds of his judges. Immediately, after like a hurricane he makes a fresh attack :

> When he is struck with the fist, when he is struck in the face ; this is what moves this is what maddens a man, unless he is inured to outrage ; no one could describe all this so as to bring home to his hearers its billerness

In the above passages Demosthenes so preserves by continual variation, the intrinsic force of the repetitions and broken clauses that the order seems irregular.

CHAPTER XXI

CONJUCTIONS

Longinus now considers the presence of conjuctions and their strength for Sublimity. Isocrates was very much fond of using conjunctions as followers always use. Longinus quotes the following sentence from him :

> Moreover, I must not omit to mention that he who strikes a blow may hurt in many ways, in the first place by gesture, in the second place by look, in the third and last place by his tone

Longinus concludes, then, that the use of conjuction can produce rapidity and rugged abruptness of passion. It can smooth the free flight of passions. It can destory what puts curb on the free rush of emotions and passions.

CHAPTER XXII

HYPERBATON

Longinus, now considers the figure hyperbaton and says that it "belongs to the same class. By hyperbaton we mean transposition of words or thoughts from their usual order ; bearing un mistakably the characteristic stamp of violen t mental agitation." Actually speaking in our normal life, we sometimes become outraged, fearful, indignant and jealous. The figure hyperbaton is that means which is employed by the best writers to imitate these signs of natural emotions. "For art is," says Longinus, "then perfect when it seems to be nature, and nature, again, is most effective when pervaded by the unseen presence of art." To illustrate this point, Longinus quotes from one of the speeches of Dionysius of Phocaea in Herodotus, which runs as under :

> An hair's breadth now decides our destiny, Iomians, whether we shall live as freemen or as slaver—ay, as runaway slaves. Now, therefore, if you choose to endure a little hardship, you will be able at the cost of some present exertion to overcome your enemies.

The regular sequence here, according to Longinus, would have been :—

"Ionians, now is the time for you to endure a little hardship ; for a hair's breadth will now decide our destiny."

Thucydides, says Longinus, surpasses all other writers in "bold use of this figure, even without breaking up sentences which are by their nature absolutely one and indivisible." Apart from Thucydides, Demosthenes has also used this figure very msterly, who though not so daring in his manner of using it as

the elder writer is very happy in giving to his speeches by frequent transpositions the lively air of unstudied debate. Moreover, he drags, as it were, his audience with him into the perils of "a long inverted clause." He often begins to say something, then leaves the thought in suspense ; meanwhile trusting in between, in a position apparently foreign and unnatural, some extraneous matter, one upon another.

CHAPTER XXIII

THE JUXTAPOSITION OF DIFFRENT CASES
OR
THE ENUMERATION OF PARTICULARS
OR
THE USE OF CONTRAST AND CLIMAX

Longinus, now, views on "the juxtaposition of different cases, or the enumeration of particulars or the use of contrast and climax." According to him all these things add much vigour beauty and elevation and life to style. "The diction al:o gains greatly in diversity and moment by changes of case, time, person, number and gender."

So far as the change of number is concerned, not only is the style improved by use of those words which, though singular in form ; are found on inspection to be plural in meaning. To prove this fact, he quotes the following lines :

A countless host dispersed along the sand
With jovous cries the shoal of tunny hailed.

But, it is more worthy of observation that plurals for singulars sometimes fall with a more impressive dignity, rousing the imagination by the more sense of vast number. In Sopoheles, Oedipus's words have the same effect :

On fatal, fatal ties !
ye gave us birth, and we being born ye sowed
The self same seed, and gave the world to view
Sons, brothers, sires, domestic murder foul,
Brides, mothers, wives . . . . . Ay, ye laid bare
The blackest, deepest place where shame can dwell.

In the above lines, we have in either case but one person, first Oedipus, then jacasta, but the expansion of number into the plural gives us an impression of multiplied calamity.

Longinus find the same literary device, at its climax, in such eminent writers like Plato and such sentences like the following in their plural number, and which inevitably gives greater pomp and sound to a subject :

We have no Pelopses or Cadmuses of Aegyp uses or Danauses, or any other out of all the mob of Hellenized barbarians, dwelling among us, no, this is the land of pure Greeks, with no mixture of foreign elements.

CHAPTER XXIV

CONTRACTION OF PLURALS INTO SINGULARS

Longinus regards that for achieving Sublimity, the contraction of plurals into singulars is also necessary. It creates an appearance of great dignity. The weaving together of a number of scattered particulars into one whole gives them an aspect of corporate life. In order to substantiate his point of view, Longinus refers to Demosthenes and Herodotus, in whom the contraction of plurals into singulars has given an appearance of great dignity and created a sonorous and elevated effect. It increases beauty to emotions and gives energy to ideas and thoughts. Hence, it is also inevitable for the achievement of Sublimity in literature.

CHAPTER XXV

PRESENT TENSE NARRATIVE

According to Longinus when past events are introduced as happening in present time, the narrative form is changed into a dramatic action. The author adopts this practice only with a view to increasing the effect of dramatic action. In order to substantiate his point of view, Longinus refers to Xenophon and quotes from him the following sentence :

> A man who has fallen and is being trampled under foot by Cyrus' horse, strikes the belly of the animal with his scimitar : the horse starts aside and unseats Cyrus, and he falls

In this passage, Longinus traces one quality and that is the author's use of the present tense in order to enhance the force and the dramatic action and effect. Apart from Xenophon, this adoption is also easily traceable in other authors like Thucydides and in all such authors, the element of Sublime was in abundance, because they aimed at producing it through all possible methods referred to earlier, by Longinus including the adoption of the above method.

CHAPTER XXVI

INTERCHANGE OF PERSON

Longinus regards the interchange of persons as of equally dramatic significance in a work of literary Sublimity. It is only due to the interchange of persons, says Longinus further, that it makes the reader fancy himself "*to be moving in the midst of the*

perils of the described events." In this connection, he has quoted Aratus's following lines :

> *Unwearied, thou wouldst deem with toil unspent,*
> *They met in war so furiously they fought.*

Another line from the same author runs as under :

> *Bewar that month to tempt the Surging sea.*

The same kind of the interchange of persons is worthy o quoting from Herodotus, in whose writings, Linginus finds a subtle element of Sublimity. Longinus has quoted from Herodotus, the following sentence :

Passing from the city of Elephantive you will sail upwards until you reach a level plain. You cross this region, and there entering another ship you will sail on for two days, and so reach a great city, whose name is Meroe.

In the above sentences, Herodotus writes in such a fashion as makes us feel as if the author himself were taking us by the hand and leading us "*in spirit through these places, making us no longer readers,but spectators*" Of course, this is a heghtened description of the places, the author wants to convey to us or to describe before his readers. "*Such a direct,*" continues Longinus, "*personal address always has the effect of placing the reader in the midst of the scene of action.*"

CHAPTER XXVII

THE TRANSITION OF THE FIRST

Sometimes, even the third person in the midst of a narrative, Longinus finds, is set aside, by many writers and in its place, we come to know of "the transition of the first". "It is," continues, Longinus, "a kind of figure which strike like a sudden outburst of passion." Longinus has quoted from Homer's *Iliad*, the well-known epic, in which Hector, the king and the main character says :

> *With might if voice called to the men of Troy*
> *To Storm the ships, and leave the bloody spoils :*
> *If any I behold with willing foot*
> *Shunning the ships, and lingering on the plain,*
> *That hour I will contrive his death.*

The poet then takes upon himself the narrative part, as being his proper business; but this abrupt threat he attributes, without a word of warning, to the enraged Trojon chief *i. e.* Hector.

Second such example, Longinus has quoted from Hecataeus, in which there is a very subtle use of "the transition of the first."

New Ceyx took this in dudgeon and, straightway bade the children of Heracles to depart. 'Behold, I can give you no help; lest, therefore, ye perish yourselves and bring hurt upon me also, get ye forth into some other land."

Longinus traces the same quality of Sublimity in the speech of Demosthenes against Aristogeiton, which has a different use of the change of persons and also puts forth before us the "quick turns of violent emotion. The speech runs as under :

> Is there none to be found among you who even feels indigation at the outrageous conduct of a loathsome and shameless wretch who—vilest of men, when you were debarred from freedom of speech, not by barriers or by doors, which might indeed be opened, etc.

In the above pessage, we find that in the midst of a half-expressed thought he makes a quick change of front, and having almost in his anger torn one word into two persons "who, vilest of men." etc., he then breaks off his address to Aristogeiton, and seems to leave him, nevertheless, by the passion of his utterance, rousing all the more the attention of the court.

Another such example, Longinus quotes from Homer's Odyssey, the well. known-Greek eyic. In it, it is Penelope, the wife of Odysseus, the hero of the epic, who speaks :

> *Why com'st thou, Medon, from the wooers proud?*
> *Com'st thou to bid the handmaids of my lord*
> *To cease their tasks, and make for them good cheer?*
> *Ill fare their wooing, and their gathering here !*
> *Would God that here this hour they all might take*
> *Their last, their latest meal ! who day by day*
> *Make here your muster, to devour and waste*
> *The substance of my son : have ye not heard*
> *When children at your father's knee the deeds*
> *And prowess of your king?*

In these lines, we can find how beautiful the epic-writer has made a subtle use of the transition to the first" by making a change in the narrative in the third person. It is, of cours, one of the methods to attain the element of Sublimity in any work of literary kind.

CHAPTER XXVIII

PERIPHRASIS AND SUBLIMITY

According to Longinus, "periphrasis" tends much to Sublimity. It plays, indeed a very important role in the achievement of Sublimity. Periphrasis is created by "sounds in concord with a literal expression". It adds much to the beauty of the l, erary expression. As ' in music the simple air is rendered more

pleasing by the addition of harmony," so in language, it is periphrasis which enlarges its beauty and harmony. But periphrasis should not be produced by crude and harsh words. It shall certainly be of vital significane to the enrichment of language, provided "*it is not inflated and harsh, but aggreably blended.*" Longinus finds excess peripharasis in Plato, the well-known Greek philosopher. In the opening words of Plato's Funeral Oration, one can trace the Sublimity produced by periphrasis :

> Indeed these men have now received from their due, and that tribute paid they are now passing on their destined journey, with the state speeding them all and his own friends speeding each one of them on his way.

In this passage, Palato calls 'Death' the "destined journey;" to receive the rites of burial is to be publicly "*speed on your way*" by the state. Of course, these turns of language increase the beauty not only of the language itself, but also of the grandeur of thought in no common measure. Plato is a past-master of the use of periphrasis, because he tasks the words "*in their naked simplicity and hands them as a musician,*" investing them with rhythmic melody and harmonizing them with a sweet concord of sounds.

Another example of the subtle use of periphrasis is found in Xenophone, whose following sentence illustrates his command over periphrasis :

> Labour you regard as the guide to a pleasant life and you have laid up in your souls the fairest and most soldier-like of all gifts : in praise is your delight, more than in anything else.

In this sentence, Xenophon by saying, instead of "you are ready to labour," "you regard labour as the guide to a pleasant life," and by similarly expanding the rest of that passage, gives to his enlogy a much wider and loftier range of sentiment.

CHAPTER XXIX

FEEBLENESS IN SUBLIMITY

But Longinus opines that all figures of speech are not always liable to create an impression of loftiness and elevation. Some times, such phrases as Herodotus has used in the following sentence are apt in arousing an adverse curiosity :

> "Those Scythians who pillaged the temple were smitten from heaven by a female malady."

In this, Longinus finds and abusive touch and suggests that a great restraint is required in employing it "It soon," continues he, "begins to carry an impression of feebleness, savours of rapid

trifling, and arouses disgust," Plato, sometimes, has been ridiculed on this ground.

CHAPTER XXX

SUBLIMITY IN EXPRESSION

Now, Longinus says something about the importance and necessity of thoughts while wishing for the achievement of Sublimity. Thoughts constitute the very basic foundations for creating an elevated appearance in any work of literary kind. Thoughts are conveyed by wodrs and the expression of thoughts requires a choice of appropriate and striking words. They have, of course, "a marvellous and enthralling power for the reader." It is only through the words that all the orators and writers try to achieve grandeur beauty and energy. But to say that words are the only thing whole responsible for the achievement of Sublimity, according to Longinus, is quite stupid. Though it is true that they play an important role in the fulfilment of Submility, yet to make them astonishingly significant is misleading. "To say that the choice" says Longinus, "of appropriate and striking woods.. causes the work of literature to exhibit the glowing perfection of the first statues. their grandeur, their beauty, their mellowners, their dignity, their energy, their power, and all their other graces, and that it is this which endows the facts with a vocal soul; to say all this would, I fear, be, to the initiated, an impertinence." Hence, beautiful words are the very light of thought. Imposing a guage is not appropriate to every occasion.

> "A trifling subject tricked out in grand and stately words would have the same effect as a huge tragic mask placed on the head of a little child."

CHAPTER XXXI

PROPER USE OF WORDS

In order to show how proper use of words adds to the Submility, Longinus has given, first of all a line from Anacreon, which runs as under :

The thracian filly I no longer heed"

The second example of how subtle use of words is a part of Sublimity, Longinus gives an example from Herodotus. He has quoted the following sentences from Herodotus :

(*i*) "Cleomenes having lost his wits, cut his own flesh into pieces with a short sword until by gradually mincing his whole body he destroyed himself." and

(*ii*) "Dythes continued fighting on his ship until he was *backed to pieces.*"

In the above sentences, Longinus comments.

> such terms come home at once to the vulgar reader, but their own vulgarity is redeemed by their expression

CHAPTER XXXII

METAPHORS AND SUBLIMITY :

According to Longinus metaphors are also very frequently used by many orators and writers to achieve Sublimity. They should be used in proper places and their unwanted and untimely use shall be an artificiality or a useless decoration. Some critics make it a very rigid rule that not more than two, or at the utmost three, should be combined in the same place. But Longinus proposes that

> "the use, however, must be determined by the occasion,"
> "Those outbursts of passion which drive onwards like a winter torrent draw with them as an indispensable accessory whole masses of metaphor."

In Demosthenes, there is a good use of metaphors :

> ......those vile fawning wretches, each one of whom has lopped from his country her fairest members who have toasted away their liberty, first to Philip, now to Alexander, who measure happiness by their belly and their vilest appetites who have overthrown the old landmarks and standards of felicity among Greeks—to be freemen, and to have no one for a master.

In this passage from Demosthenes, Longinus finds a good occasional use of metaphors The number of the metaphors is obscured by the orator's indignation against the betrayers of his country. And to effect this Aristoile and Theophrastus recommend the softening of harsh metaphors by the use of some phrases as

> "So to say," "As it were," "If I may be permitted the expression," "If so bold a term is allowable."

In other prominent authors too there is a good use of metaphors. For instance, Xenophon and Plato, both the great writers, have given a very relevant and striking use of metaphors. Xenophon has very finely delineated the anatomy of the human frame. Plato has given a still more brilliant and lifelike picture of human body. He calls the human head "a citadel" ; the neck is "*an isthmus*" set to divide is from the chest : to support it beneath are the vertebrae turning like "hinges", pleasure he describes as a bait to tempt men "to ill" ; the tongue is "the arbiter of tastes". The heart is at once 'the knot' of the veins and the "sourced' of the rapidly circulating blood, and is stationed in "the guard-room" of the body. The remifying blood-vessels he calls "alleys". "And casting about," he says 'for something to sustain the violent palpitation of the heart when it is

alarmed by the approach of danger or agitated by passion, since at such times it is overheated, they (the gods) implanted in us the lungs, which are so fashioned that being soft and bloodless, and having cavities within, they act like a buffer, and when the heart boils with inward passion by yielding to its throbbing save it from injury" He compares the seat of the desires to the "women's quart:rs". "the seat of the passions to the men's quarters," in a house. The spleen, again is the "napkin" of the internal organs, by whose excretions it is saturated from time to time, and swells to a great size with inward impurity. "After this" Plato continues, "they shrouded the whole with flesh, throwing it forward, like a cushion as a barrier against injuries from without. Plato calls the blood the pasture of the flesh. "To assist the process of nutrition," Plato continues, "they divided the body into ducts cutting trenches like those in a garden, so that, the body being a system of narrow corducts, the current of veins might flow as from a perennial fountain head. And when the end is at hand, the soul is cast loose from her moorings like a ship, and free to wander whither she will."

In this way, Longinus has shown how successfully Plato has made a good use of the figurative language. Actually speaking, the figurative language has a natural power and it greatly conduces to Sublimity. But to use them in excess is not useful and it creates an opposite impact. The excessive use of metaphors or of figurative language, "is often carried away by a sort of frenzy of language into an intemperate use of violent metaphors and inflated allegory." Plato says in once place. "It is not easy to remark, that a city ought to be blended like a bowl, in which the man wine boils when it is poured out, but being disciplined by another and a sober god in that fair society produces a good and temperate drink." Really, it is said, to speak of water as a "sober god," and of the process of mixing as a "disciptine," is to talk like a poet, and not very *sober* on either." Defects like these are very common even amongst top ranking writers. On this ground, Caecilius in his popular essay entitled.

"On the Beauties of Lysias" has commented that Lysias was better a writer than Plato, because in Lysias he finds "a faultless and immaculate writer," whereas Plato is, according to him, "full of blemishes."

CHAPTER XXXIII

QUALITY AND QUANTITY AS TOUCH-STONES OF SUBLIMITY

Longinus poses a question before us. He says which of the two—quality and quantity—is the greatest touch-stone or standard of measuring the superiority of a writer or author. Some think

that it is quality which determines the greatness of a writer ; whereas, there are others who consider the quantity of greater importance than quality. Apollonius, for instance, in his *argonautica* has given us a poem actually faultless, whereas his output is not very vast. In quality, it is of course, great. Theocritus in his pastoral poetry is eminently great except when "*he occasionally attempts another style.*" Homer is also a great poet on both counts. Eratosthenes in his Erigone is great, because this little work is without a flaw. He is, therefore, a greater poet than Archilochus "with all his disorderly profusion." In lyric poetry Bacehlylides and Pindar impress us. In tragedy Sophocles an *Io* of *chios* are compared ;

> nevertheless no one in his senses would deny that a single play of Sophocles, the Oedipus, is of higher value than all the dramas of Io put together."

CHAPTER XXXIV

COMPARISON BETWEEN HYPERIDES AND DEMOSTHENES

On the ground of the number and the loftiness, the two touch-stones of the greatness of an author, Longinus compares Hyperides and Demosthenes. We admit that Hyperides is a far superior orator to Demosthenes. In Hyperides there is a richer modulation, a greater variety of excellence. He knows when it is proper to speak with simplicity and does not, like Demosthenes, continue the same loftiness through-out. His touches of character are racy, sparkling and full of a delicate flavour. His wit is admirable. His raillery is polished. He is well-bred and his use of irony is very subtle. His jests are pointed and have no grossness and vulgarity of the old Attic comedy. He is skilled in making light of an opponent's argument and is always full of a well-aimed satire which amuses while it stings. He is most apt in moving compassion ; his mythical digressions show a fluent ease, and he is perfect in bending his course and finding a way out of them without violence or effort.

But Demosthenes, on the other hand, has no touches of character, none of the versatility, fluency or declamatory skill of Hyperides. He is in fact, almost entirely destitute of all those excelleness which Hyperides possessed. When Demosthenes makes violent efforts to be humorous and witty, the only laughter he arouses is against himself ; and the nearer he tries to get to the winning grace of Hyperides, the farther he recedes from it. Had he, for instance, attempted such a task as the little speech in defence of Phryne or Athenagoras, he would only have added to the reputation of his rival.

Nevertheless, all the beauties of Hyperides, however numerous, cannot make him sublime. He never exhibits strong feeling, has little energy, rouses no emotion, certainly he never kindles terror

in the breast of his readers. But Demosthenes, despild of his various drawbacks, has drawn his consummate excellences, his high-pitched eloquence, his living passion, his copiousness, his sagacity and such other qualities from others very artistically.

In the end, therefore, Longinus concludes that "by the noble qualities which Demosthenes possesses he remains supreme above all rivals, and throws a cloud over his failings, silencing by his thunders and blinding by his lightnings the orators of all ages. Yes, it would be easier to meet the lightning-stroke with steady eye than to gaze unmoved when his impassioned eloquence is sending out flash after flash."

CHAPTER XXXV

LYSIAS AND PLATO

Now, Longinus compares Lysias and Plato and concludes that Lysias is vastly inferior to Plato. In the degree of his merits and in his numbers, Plato occupies a greater place than Lysias. The main factor or reason why Plato could gain such an astounding or striking supremacy over Lysias, is his invincible yearning for imitating what is actually very great. Whatever is useful or needful, says Longinus, lies within man's reach ; but he keeps his homage for what is astouding. Plato tries to imitate this astounding or heavenly element and hence his superioriry over others. "Nature in itself prompts us to admire, not the clearness and usefulness of a little stream, but the Nille, the Danube, the Rhine, and far beyond all the ocean, not to turn our wandering eyes from the heavenly fires, though often darkened, to the little flame kindled by human hands, however pure and steady in light".

CHAPTER XXXVI

DIVINE QUALITIES AND SUBLIMITY

Longinus regards those writers who have achieved Sublimity as of divine qualities and immortal beings. It is not altogether an easy task to get Sublimity and those master-minds who got perfection in this respect were certainly more than ordinary human beings. "When a writer uses any other resource he shows himself to be a man ; but the Sublime lifts him near to the great spirits of the Deity" Such great writers like Homer, Demosthenes and Plato were really inspired and elevated souls. Their Sublimity made them persons of extraordinary mind and feelings. They reached the gates of heaven through their idealized and virtuous vision. Though they also suffered from certain literary blemishes, yet the number and bulk of their merits were greater than faults. Hence, every future posterity shall remember them and each in the past has bestowed on them the crown of glory, has guarded their fair name until this day against all attack, and is likely to preserve if.

"As long as lofty trees shall grow, And resthless waters seaward flow."

CHAPTEK XXXVII

In this chapter, Longinus could not discuss in detail. He has written only one line and a half and in these, he intends to suggest that he is going to ponder over the part or significance of comparisons and similes in any work full of Sublimity.

CHAPTER XXXVIII
COMPARISONS AND SIMILIES

Longus opines that it is very necessary for achieving Submility that a proper use of metaphors and similies should be made. Isocrates, for instance, from an ampritious desire of lending everything a strong rhetorical colouring, shows himself in quite a childish light. Having in his Panegyrical Oration set himself to prove that the Athenian state has surpassed that of sparta in her services to Hellas, he starts off at the every outset with these words :

Such is the power of language that it can extenuate what is great, and lend greatness to what is little, give freshness to what is antiquated, and describe what is recent so that it seems to be of the pass.

In this passage, Longinus finds an appropriate use of hyperbole and hence there are many things in it which have become childish.

But a subtle effect is produced by such hyperboles when a writer like Thucydides, impelled by strong feeling, speaks in the accent of some tremendous crisis. How wonderfully does Thucydides describes the massure in sicily :

> The syracusans went down after them, and slew those especially who were in the river, and the water was at once defiled, yet still they went on drinking it, though mingled with mud and gore, most of them even fighting for it.

In this passage, the drinking of mud and gore, and even the fighting for it, is made credible by the awful horror of the scene described.

Likewise, Herodotus has described those who fell at Thermopylae :

> Here as they faught, those who still had them, with daggers, the rest with hands and teeth, the barbarians buried them under their javelins.

In this passage, that they fought with the teeth against heavy-armed assaliants, and that they were buried with javelins, are perhaps hard sayings, but not incredible.

CHAPTER XXXIX
PROPER ARRANGEMENT OF WORDS

Now, Longinus comes again to the fifth source that contributes to Sublimity and that is, the proper arrangement of words.

Through proper arrangement of words, we achieve harmony and harmony "*is an instrument which has a natural proper*" This natural power adds not only to win and to delight, but also in a remarkable degree to exalt the soul and sway the heart of man. Longinus further tells the importance of harmony which creates a natural power to enthral the readers. When we see that a flute kindles certain emotions in its hearers rendering them almost beside themselves and full of an orgiastic frenzy, and that by starting some kind of rhythmical beat it compels him who listens to move in time and assimilate his gestures to the tune, even though he has no taste whatever for music.

CHAPTER XL
HARMONY OF COMPOSITION .

Next thing quite important to achieve Sublimity is the harmony of composition. Longinus regards it as of great signifcance, because the harmony of various elements in a work or passage gives it a unique vigour and charm. As different parts or organs of a human body have no intrinsic excellence the moment they become separate from one another, likewise, without harmony, any work in prose or poetry, cannot achieve sublimity. Philistian, Aristophanes and Euripides—all have gained excellence n their works, because they knew well how to produce a harmonious composition. Heracles's utterance : "I'm full of woes, I have no room for more," after the murder of his children is quite common, but it is "made sublime by being cast in a fine mould," By changing their position we will see that the poetical quality of Euripides depends more on his arrangement than on his thoughts. For instance, we can take his following lines "on Dirce dragged by the bull" :

Whatever crossed his path,
Caught in his victim's form, he seized, and dragging
Oak, woman, rock, now here, he flies.

In these lines the circumstance is noble in itself, but is gains in vigour because the language is disposed so as not to hurry the movement, not running, as it were, on wheels, because there is a distinct stress on each word, and the time is delayed, advancing slowly to a pitch of stalely Sublimity.

CHAPTER XLI
EFFEMINATE AND HURRIED MOVEMENT

Longinus regards the effeminate and hurried movement in the language as degrading and views that it mars the beauty of style. Such movement as is "produced by *pyrrhics* and *trochees* and *dichorees* falling in time together into a regular dance measure" destroy the real beauty of a sublime passage. Such abuse of rhythim is sure to savour of coxcombry and petty affectation, and grows tiresome in the highest degree by a monotonous sameness of tone. An over-rhythmical passage does not affect the hearer by the meaning of it words, but merely by their

cadence. Equally undignified is the syllables crowded too closely together and forced into cohesion—hammered, as it were, successively together—after manner of mortice and tenon.

CHAPTER XLII
DEFORMITY .

Longinus says that Sublimity is diminished by "*cramping the diction*" Deformity instead of grandeur ensues from over-compression. Judicious compactness of phrase is necessary for Sublimity. To cut words too short is to prune away their sense, but to be concise is to be direct. A style becomes lifeless by over-extension.

CHAPTER XLIII
USE OF CRUDE WORDS

Longinus regards the use of crude and mean words, as of great peril to Sublimity, because their use "*has also a strong tendency to degrade a lofty passage.*" For instance. Herodotus's description of the storm is admirable, but some of the words admitted are beneath the dignity of the subject. Such words as "*the seas having see bed*" because the ill-sounding phrase "*having seetbed*" detracts much from its impressiveness : or even when he says.

> "the wind wore away" and "those who clung round the wreck met with an unwelcome end"

"Wore away" is ignoble and vulgar, and "unwelcome" inadequate to the extent of the disaster. Apart from quoting Herodotus, Longinus also refers to Theopompus and Xenophon, the two well known writers and whom he admired most, and the mention of which we have already made.

Longinus, on the whole, concludes that in our sublimer efforts we should never stoop to what is sordid and despicable, unless very hard pressed by some urgent necessity. If we would write becomingly, our utterance should be worthy of our theme. We should take a lesson from nature, who when she planned the human frame did not set out grosser parts or the due to for purging the body, in our face, but as far as she could conceal them, "diverting" as Xenophon says, "*these canals as far as Possible from our senses*" and thus shunning in any part to mar the beauty of the whole creature.

CHAPTER XLIV
ELEVATED PASSIONS :

According to Longinus, elevated and lofty passions play an important role while endeavouring to achieve Sublimity, if our passion, aims, desires and thinking are not noble, we can never aim at Sublimity; To prove this, Longinus refers to a philosopher, who asked him to answer the latter's querry, which was wholly devoted to the corrupt state of affairs. Longinus, however, regards that in a corrupt system of society, how one can expect of better citizens and writers. If a judge is interested himself in bribery,

he can never check this sort of corruption and he shall always find himself incapable of imparting an unbiased judgment. "..how can we of," says Longinus, "today expect, when the whole life of each one of us is controlled by bribery, which we lie in wait for other men's death and plan how to get a place in their wills, when we buy gain, from whatever source, each one of us, with our very souls in our slavish greed, how, I say, can we expect, in the midst of such a moral pestilence, that there is still left even on liberal and impartial critic, whose verdict will be not biased by avarice in judging of those great works which live on through all time? Longinus, therefore, regards the elevated and high emotions and passions as of great importance for Sublimity and these passions are possible only when an author has a very conducive and favourable surroundings around him.

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LONGINUS's ON THE SUBLIME

H. NEWMAN M.A

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